

The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 15, 1920

PRICE FIFTEEN CENTS



FRED REEB
WITH MISCHIEF MAKERS

THE NATIONAL THEATRICAL WEEKLY

OUT NEXT WEEK

DECEMBER 22

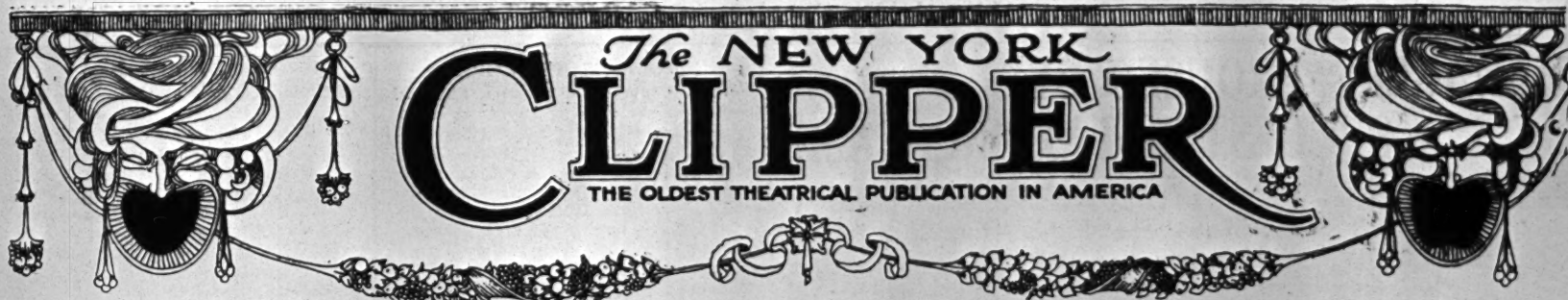
**The Big Christmas
Issue of the
CLIPPER**

Jammed full of interesting and valuable reading matter.

Special features of value to everyone interested in the show world.

A volume you will want to preserve.

Order your copy NOW from your news dealer. Don't wait until the day of publication, you may find your dealer has sold out. So order it today!



Copyrighted, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, DECEMBER 15, 1920

VOLUME LXVIII—No. 43
Price Fifteen Cents, \$5.00 a Year

SHUBERTS ORGANIZING BIG VAUDEVILLE CORPORATION

Attorney Drawing Papers and By-Laws for \$5,000,000 Corporation to Be Known as Shubert Advance Vaudeville, Inc.—Many Rumors Are Afloat

William Klein, attorney for Lee and J. J. Schubert and their many interests, last week began preparing the papers, including by-laws, necessary for the incorporation of a new vaudeville corporation. The tentative name of the corporation is Shubert Advanced Vaudeville, Inc., with a reported capitalization of \$5,000,000.

The incorporation papers have not yet been filed, for the reason that the Shuberts have not yet decided whether to incorporate their latest theatrical project under the laws of this state or in Delaware, a favorite state for purposes of incorporation. But, in all probability, a definite decision regarding the state in which the papers shall be filed will be made this week.

William Fox will probably figure prominently in the Shuberts' proposed vaudeville activities. Whether or not he will permit his various theatres to be absorbed by the Shuberts, in the manner that the Moss houses were recently merged with the Keith interests, has not been definitely decided. But that Fox will undoubtedly be associated with the Shuberts in vaudeville has not only been reported for a long time but has also been indicated by recent mutual "courtesies" which the parties mentioned have extended to each other. For example, Georgie Price, a performer under contract to the Shuberts, is now appearing over the Fox Circuit with the consent of his employers. There are also other performers under contract with the Shuberts who have been "loaned" to the Fox Circuit.

Another name that is being linked with the Shuberts proposed vaudeville project is that of Arthur Klein, erstwhile Keith booker, whose booking franchise was rescinded by the Keith office several months ago. It is reported that Lee Shubert has offered him the job. The latter, when asked about the report early this week refused either to deny or affirm it. A report this week also said that Max Hart was to hold that important position, but when asked about it, he denied it.

And, as for Lee Shubert, he would vouchsafe nothing beyond the uncertain "I am not ready to talk about it yet."

That Ed Davidow, brother-in-law to the Shuberts and their present vaudeville, as well as general booking manager, is not being considered for the job of booking manager, is because, it was reported early this week, he is slated for an important executive position in the new corporation. As for Rufe LeMaire, with whom Davidow is associated in the booking business, his reported job with the new corporation is to be that of general booking utility man.

In entering the big time vaudeville field it is said that the Shuberts will immediately convert the Central Theatre, on Broadway, opposite Keith's Palace Theatre, into a vaudeville house. It is also reported that the theatre which they are now building on Seventh avenue between Fifty-eighth and Fifty-ninth streets, on the site of the old Central Park Riding

Academy, to be called the Crystal Palace, is to be used for vaudeville purposes.

As a matter of fact, it is reported that at least four Shubert-owned Broadway houses, including the Winter Garden, perhaps, are to be converted into vaudeville houses, to be the nucleus of a string of Shubert big time houses that will ultimately stretch across the continent.

The Shuberts own or control more than 100 first-class theatres in the principal cities throughout the country. In some of these cities their houses are much more favorably situated than other houses, notably in Boston, Philadelphia, Pittsburgh, Detroit and Cleveland. Thus they are in a position, as far as theatres are concerned at any rate, to convert these houses into vaudeville theatres, with the chances of achieving success in that field rather favorable.

As for getting acts and performers, during the last year or more, it is known that the Shuberts have signed up scores of possible vaudeville performers under long term contracts. The lure held out to these acts, besides an increase in salary over what they had been getting, has been the clause in the contract providing that the performer might be called upon to be featured in one of the Shubert musical shows, if the Shuberts so elected.

Some years ago, when William Morris launched into the big time vaudeville field, a situation such as the present one developed, but Morris failed in his attempt. Also Klaw and Erlanger attempted to invade the vaudeville business, but, after a short time found it expedient to sell out their project to the organized vaudeville interests they were opposing.

Perhaps the present slump in legitimate show business on the road has decided the Shuberts to begin their vaudeville activities as soon as possible.

FRIARS RAISE \$100,000

At the George M. Cohan installation dinner, given at the Friars' Club on Sunday night, over \$100,000 was raised among the members in less than one-half hour.

A statement of the club's finances was read at the dinner and some one suggested that the club should have more working capital on hand. A proposition to issue interest-bearing notes for a three-year period was made, these to be sold to members. Eighty thousand dollars was the amount asked for, but the subscription ran to over \$100,000.

BARS BALLETS IN SCHOOLS

CHICAGO, Ill., Dec. 13.—Ballet dancing in public school entertainments has been barred through the orders of School Supt. Mortenson, who said that ballet dancing had become a fad in public school entertainment and that solo toe dancing by girls attired in tights and skirts not reaching the knee, seems to have taken a greater hold than sketches symbolic of the arts which the pupils are studying.

HAS THEATRE TRAFFIC SCHEME

In order to relieve traffic congestion in the theatrical district during the hours of performances, John A. Harris, Fourth Deputy Police Commissioner, is formulating a set of new traffic regulations which are expected to be adopted within the next two weeks. While, as yet, the deputy commissioner has issued no formal announcement as to the exact nature of these regulations, he admitted that his idea is to make that section of Broadway, and the cross streets which include the theatre district one way thoroughfares during theatre hours.

Present indications are that a signal tower, similar to those dotting Fifth avenue at intervals, will be erected at some vantage point in Longacre Square. Signal lights flashed from this tower will determine just when traffic is to flow southward along Broadway and vice versa. It is expected that during the early hours of the evening the so-called White Way will be open to southbound traffic, while in the later hours the flow will be northward.

At present, Mr. Harris said, the thoroughfares in the theatrical district are so congested during the evenings and on Saturday afternoons that if a person desires to get from the Biltmore Hotel to a theatre near Times Square it takes almost twenty-five minutes. With the adoption of the new regulations he believes that such a trip can be cut down to less than ten minutes.

SLAVIN STARTS SUIT

John Slavin last week brought an action for \$25,000 damages against John J. McGraw, the baseball manager and ex-Lamb, in the Queens County Supreme Court, Slavin being a resident of Elmhurst, L. I.

Nothing beyond a summons stating that this is an action for damages for personal injuries was filed in the court by Nathan Burkan, Slavin's attorney.

Slavin's injuries, he claims, resulted from a drunken brawl which occurred last August in the Lambs Club, of which Slavin and McGraw were members, until the club expelled McGraw a few weeks after the brawl. McGraw got into a fight with Bill Boyd in the club's grill room, following which Slavin, who, up to that time, was an intimate friend of the baseball manager, accompanied McGraw to his home in a taxicab. In front of the McGraw home, in West 109th street, Slavin is reported to have fallen out of the taxi, which necessitated his removal to St. Luke's Hospital, where he was found to be suffering from a fractured skull.

After hovering between life and death for several weeks, Slavin finally recovered and returned to his home, but has since been unable to do any active work. He now claims that McGraw hit him on the head with a bottle in the Lambs Club.

GOING INTO PRINCESS

"Coo Coo Cottage," a new comedy by Myron C. Fagan, will be presented at the Princess Theatre on December 27. The production of the piece is going to be in the hands of a corporation which, it is reported, is composed of a number of friends of the author. John Tuerk, of Comstock and Gest, has been appointed business manager.

Among those who have been engaged to take part in the production are Robert McWade, Willis Sweetman, John Daly Murphy, Thais Megrane, Frances Condon and Maudal Turner.

"PASSING SHOW" NEAR READY

The next Winter Garden production, "The Passing Show of 1920," will be opened in New Haven next Monday, and have its New York presentation the following Monday. It is being staged by J. C. Huffman, and will have a cast of forty-two principals.

Heading the company are Willie and Eugene Howard, Marie Dressler and Harry Watson. Others are Tot Qualters, Janet Adair, Zambouni and O'Hanlon, Mellette Sisters, Cortez and Peggy, Dolly Hackett, Cleveland Bronner, Sammy White, Frank Ridge, Grace and Berkes, Stone and Hayes, Ingrid Solfeng, Emily Miles, Irving O'Hay, Ina Hayward, May Devereux, Francis Mahoney, Grace Keeshon, Mels and Miles, Juliet Strahl, Mildred Le Vay, Jeanette Dietrich, Harry Bannister, Anthony Tarkin, Bob Gilbert, W. H. Pringle, and others. The book and lyrics are by Harold Atteridge, the music is by Jean Schwartz, with additional numbers by Alfred Bryan. The dances are being arranged by Max Sheek, and there will be a ballet staged by Cleveland Bronner.

TROUBLE WITH STAR RUMORED

It was reported last week that there had been a rift in the lute between Arthur Hopkins and his recent histrionic "find," Ben-Ami, who is being featured in Hopkins' latest production, "Samson and Delilah." Just what the reported trouble was all about could not be ascertained. Hopkins could not be reached and Ben-Ami had nothing to say.

On Monday of this week the "Samson and Delilah" show moved up to the Thirty-ninth Street Theatre from the Greenwich Village Theatre, where it opened November 17. In the latter small house the show has been averaging \$7,800 a week, which is as much if not more than "The Greenwich Village Follies" averaged there. At the Thirty-ninth Street Theatre "Samson and Delilah" can play to more than \$15,000 a week, providing the public is as anxious to see the show at this house as it was at the little theatre in Sheridan Square.

EDNA GOODRICH CLOSES

SAN FRANCISCO, Dec. 11.—Edna Goodrich and her company of players who have been touring the West in "Sleeping Partner" have disbanded. While in Salt Lake City recently they tried out a new play by Roy Octavus Cohen entitled "Shadows." The salaries of the players have been paid in full.

CRITIC TO BE PRESS AGENT

SAN FRANCISCO, Dec. 11.—Thomas Nunan, dramatic editor of *The Examiner*, has left here for New York City, where he will take over the position of publicity director of the International film company. Theatrical and motion picture men of this city gave him a farewell luncheon yesterday at the Palace Hotel.

"BETTY BE GOOD" HALTS

Members of the Chorus Equity Association who appeared in the chorus of "Betty Be Good" have filed a complaint with their organization to the effect that they did not receive their final week's salary when the piece closed last Saturday night at the Lyceum Theatre, Patterson. The show had been on tour for about fifteen weeks.

MANAGERS AROUSED BY SUGGESTED TAX INCREASE

Raising Income Levy from 10 to 20% Would React in Harmful Way—Poll Taken Shows That Public Does Not Wish It Either

A storm of disapproval has resulted from the recommendation made last week by Secretary of the Treasury Houston, that the admission tax to theatres be increased from 10 to 20 per cent, a 100 per cent increase, and that the tax on film rentals also be raised to double its present rate.

The disapproval not only comes from theatrical producers and those engaged in amusement enterprises, but also from the vast theatre-going public, which would be chiefly affected by an increase in the tax.

The recommendation came as a special shock to theatrical managers at this time by reason of the fact that they have been seriously considering the lowering of admission prices despite the high rentals and taxation rates on theatrical property as well as the extraordinary cost which the production of a show now entails. And, when it is considered that show business in general is undergoing a slump at the present time, a condition that Federal authorities apparently have failed to take into consideration, it is not to be wondered at that theatrical managers deem Secretary Houston's recommendation, if it becomes effective, the most disastrous blow the business could receive.

So that the opinion of the general theatre-going public might be quickly determined on the question of an increase in the tax on theatre tickets, a poll was taken one night last week among the patrons of the following theatres: Hippodrome, Metropolitan Opera House and the Plymouth Theatre, where an overwhelming majority of those that expressed their opinion stated that such a tax would be not only an uncalled for and excessive burden on the public's pocketbook, but would also tend to keep the public away from all classes of amusement.

Incidentally, among the persons who vouchsafed an opinion on the question of an increase in the tax, there were many who were residents of other parts of the country and who stated that they, in considering the proposed increased taxation essentially unfair, voiced the sentiments of the average theatre-goer in the particular locality from which they came.

However, persons familiar with tax affairs and those who are chiefly responsible for establishing the tax rates, declare that the recent recommendation of Secretary Houston, in so far as it relates to show business, should not be taken too seriously. For, in Washington, they have a habit of first scaring those who are to be affected by proposed taxation, so that, after the scare has done its work, the natural reaction would be to let well enough alone.

The fact is that, throughout the country, there has been strong agitation looking toward the entire elimination of the tax on theatre tickets. So, it is pointed out, there could not possibly be a better way of offsetting this agitation than by having the Secretary of the Treasury suggest a tax twice as high.

Sam H. Harris, president of the Producing Managers' Association, was the first among the managerial folk to issue a statement assailing Secretary Houston's proposed plan. Among other things, he said:

"Of course, I do not claim that a doubled tax would actually reduce all theatre-going one-half, but it would force the theatre-goer to seek a less expensive form of entertainment, and that, in turn, would mean the inevitable reduction of revenue to the Government. And it is further true that a percentage of those theatre-goers who now can afford only the cheaper form of theatrical entertainment would be forced to curtail their attendance at the theatre.

"In the end—and the end would not be far distant—the producer of high-class attractions would find it necessary to reduce the already existing great risks bound up in the business, and this would mean fewer

attractions. Analyze the result of this reduction in the number of productions, and a further loss to the Government is foreseen as the inevitable outcome."

Lee Shubert, Morris Gest, Charles B. Lillingham, Hugo Riesenfeld and several other managers were in accord with the Harris statement. But the concern over the proposed tax was developed finely and given at great length by Henry W. Savage, who has been rarely known to make such a long statement on any question affecting the theatre. Col. Savage's statement, in part, reads as follows:

"I had hoped that, among other lessons, the war would bring home to the Government the fact that amusement is as much a necessity for mankind today as any other staple. The experience the War Department gained and the example it had at hand in the excellent effect the Liberty theatres on this side and the entertainments in France had in keeping up the morale of our troops should have shown conclusively the theatre is a definite factor in everyday life. Like many another lesson the war taught, however, that has been forgotten, it seems, and now we have the spectacle of a Cabinet member of the Administration that conducted the war recommending a tax that amounts practically to barring the wage worker and small salaried man from the theatre.

"My argument that amusement is needed in modern civilization will not be accepted in some circles. Doubtless some one will advance the reply that men have lived for years on a desert island without the beneficial effects of a Broadway show or even of a moving picture and that they have remained healthy. That probably is true, but modern civilization does not live on a desert island.

"Every force for civilization and refinement in the history of the world has been a luxury at first. Only the wealthy could afford it. Then it came within reach of the middle classes and finally even the lowest enjoyed it. It was so with books. In the middle ages only the lords of the land enjoyed libraries. Now the greatest works are within reach of the most humble and no one thinks of taxing books until publishers are forced out of business.

"It was so with the theatre not so long ago. A Broadway show was a luxury. Now it isn't.

"If you want proof of the fact that it is the average man that supports the theatre and not the wealthy one, drop in on any typical audience. Note the types present and see if you do not agree with me that it is Mr. and Mrs. Common Citizen who compose the bulk of those attending the show.

"Then there is the question of costs. Take one item that enters into our producing. Canvas for scene painting cost 35 cents a yard five years ago. Now it commands \$1.15 and you are fortunate if you can get it at that price. Salaries have risen in the theatre even more than they have in other lines. For example, the standard wage for chorus girls when I produced 'The Merry Widow' was \$20 to \$25 a week. Now it is from \$50 to \$75.

"These are only minor items in the general increases. Every one knows how building costs have gone up. The Lockwood Committee has given us fair proof of that factor. Theatres are buildings and they cost three times as much to construct now as they did shortly before the war.

"Operating expenses apart from those of production have increased almost fourfold. Salaries of stage hands, musicians and other theatre employees have been raised greatly. The necessary furnishings of a house cost much more. Take carpets for aisles and stairways. In most theatres they are replaced several times each season, and they cost \$5.25 a yard.

"I could continue at length on increased

(Continued on page 27.)

RHINOCK ADOPTS CHILD

Former Congressman Joseph Rhinock, treasurer of the Shubert theatrical enterprises, last week legally adopted his four-year-old granddaughter, Laura Junie Duffy. Surrogate George A. Slater, of the Westchester Surrogate's Court, signed the formal order of adoption, prepared by William Klein, attorney for the ex-Congressman. The child will now be known as Laura J. D. Rhinock.

The child and her mother have been making their home with Mr. Rhinock at New Rochelle more than four years now. In the petition asking the court to grant the adoption, it is set forth that Mr. Rhinock is past fifty and a man of large means. It is reported that he is worth upward of \$2,000,000. It is further set forth in the petition that the child's mother is Mrs. Laura Duffy, a daughter of the petitioner, who was divorced from her husband, John H. Duffy, Jr., about two years ago in Chicago. A certified copy of the divorce decree was attached to the papers. Mrs. Duffy's ex-husband is the son of a wealthy New Yorker and it is stated in the petition that, since the birth of his child more than four years ago, the father has not only neglected to support her but has only seen his little girl about three times.

The adoption was consented to by the child's mother, who was granted custody of the child by the Chicago court which allowed the divorce decree on the ground of alleged infidelity.

While it is not so stated in the papers, it is generally understood that the real reason why Mr. Rhinock legally adopted his granddaughter is because he plans to have her ultimately share equally with his children in his estate.

LECTURES ON PRESS AGENTS

Frank Ferguson, author-actor, gave the third of a series of four lectures devoted to the theatre last Friday afternoon at Columbia University. It was entitled "Stage Illusion and the Press Agent," after which the lecturer gave a reading of his own play, "The Velvet Glove."

In his lecture, Ferguson gave examples of what he considers flagrant and entirely extraneous press matter concerning stage folk, dwelling on the tendency such press matter has of creating disillusion on the part of the theatre-going public and pleaded for a more dignified publicity status.

Other subjects which he will discourse about in "The Theatre of Today" series of lectures, which he is booked to deliver in various cities in conjunction with dramatic readings, are: "Audiences from Actors' Viewpoints," reading "A Well Remembered Voice" by Sir James M. Barrie; "The Play, the Author and the Manager," reading "O'Flaherty, V. C." by George Bernard Shaw; "Acting versus Personality," reading "The Unseen Host" by Percival Wilde.

BUILDING \$200,000 HOUSE

STEBUNVILLE, O., Dec. 10.—A new \$200,000 playhouse will be erected here next fall as the result of a real estate deal which George Shafer has just completed. It involves a twenty-five year lease on a large piece of property on Herald Square, on which Shafer, a theatrical producer of Wheeling, W. Va., expects to begin work in the spring.

A sixty foot lobby and a seating capacity of 2,000 will be features of this theatre, which will house Keith attractions.

REISENWEBER'S BEING FIXED

Reisenweber's restaurant and Paradise Room were closed last Thursday for renovation and repairs, it was said, and the Dance Paradise, with Joan Sawyer as the attraction, will reopen Wednesday or Thursday of this week. The main dining room reopens December 21, and, in all probability, there will be a new show.

WANT FLORENCE WALTON

Florence Walton has been offered a contract by the Shuberts to appear in "The Passing Show of 1920." A special part will be written for her if she accepts. Elizabeth Gregory is acting as intermediary.

BLANEY SUES FOX

Claiming the presentation on the screen of a Fox feature film entitled "The Man Who Dared" infringes on the title of the well-known dramatic production of the same title, written by Howard Hall, the Blaney Producing Company, Inc., which owns the play, has brought an action in the Supreme Court against the Fox Film Corporation and William Fox. Last week Justice Hotchkiss, sitting in Special Term for Motions, denied the plaintiff's motion for a temporary injunction to restrain the continuation of the showing of the feature film, pending the outcome of the trial.

According to the complaint in the action, filed by Meyer C. Goldman, the plaintiff's attorney, originally, there was a book written by John P. Ritter entitled "The Man Who Dared." In May, 1901, it is alleged, the author of the book assigned the sole right of its name for a play to Charles E. Blaney. Subsequently, in 1901 the play was written by Howard Hall and produced by Blaney. It ran for three years, from August 15, 1901, to May 15, 1904, playing various popular priced circuits, including the Stair and Havlin.

In 1914, the complaint states, the play was sold to Blaney's wife, Cecil Spooner, and, after retaining the rights for several years, she assigned them to the producing corporation which bears her husband's name.

Now, it is alleged, the presentation of the feature film tends "to mislead the ordinary patron," chiefly because people still are thinking of the play. No answer has, as yet, been filed by Saul E. Rogers, representing the defendants.

GETS \$16,000 FOR INJURIES

May Bell, actress, has agreed to accept \$16,000 from the Casino Theatre Company, owned by Lee and J. J. Shubert, against which she had begun an action for \$50,000, for injuries she received as a result of a fall down a flight of stairs while on her way from her dressing room to the stage of the Casino, where she was appearing in "Sinbad."

Immediately before the trial, which was to begin last Tuesday, the principals in the case compromised.

HOPKINS TO DO OPERA

Arthur Hopkins will produce "The Beggar's Opera," on Christmas night. The opera, written by John Gay in 1728 and adapted and enlarged by Arnold Bennett and Nigel Playfair, with special music by Frederic Austin, was successfully produced in London last spring.

Mr. Playfair will direct the production, which will be presented by an English cast.

WOODS CAST ALL SET

The complete cast of "Woman to Woman," the new play by Michael Morton, author of "The Yellow Ticket," which A. H. Woods will present shortly, includes Willette Kershaw, A. E. Anson, Hilda Spong, Charles Waldron, Graham Lucas, Harry Dorton, Andre Corday and Julia Chippendale.

WOMEN WRITE MUSICAL COMEDY

Mrs. Sharlee McClure and Mrs. Harry L. Cort have completed "The Rose of Washington Square," a three-act musical comedy. The show has been placed in rehearsal and will open out of town on New Years.

FRED REEB

Fred Reeb is a Buffalo boy who started his stage career about ten years ago at the old LaFayette Theatre, in his home city. He has been in vaudeville and burlesque ever since, excepting for about a year and a half, during which he served in France with the 306th Infantry, 77th Division.

He was with "The Mischief Makers" Company up to the time he enlisted in the army, and immediately upon returning to the States rejoined the company and is now principal comedian and very successful. The show is one of the very best in burlesque, and much of its success, this season, is due to Reeb's hard work.

KLAW AND BRADY ANSWER SUNDAY "BLUE LAW" BACKERS

Declare Such a Sabbath Would Be Unfair to Working Folk—
Brady Replies to Statements of Ministers
Behind Movement

Both Marc Klaw and William A. Brady started a backfire to the flame of "blue law" propaganda which has been sent broadcast over the country when, early this week, they issued statements setting forth how unfair the effects of such propaganda would be if it succeeded in getting upon the statute books. Marc Klaw, in commenting upon the situation, said:

"Justice demands a broader interpretation of the Sunday laws and not a stricter and narrower one—an interpretation that will discriminate against no one.

"If we are going to readjust our Sunday closing let us make a clean, honest transaction of it. The present situation does not do anything of the kind and leaves it largely to the discretion of local police authorities.

"Its inequalities are patent. At present, certain forms of Sunday activity are proscribed while others are not. A delicatessen or florist store may keep open, a grocery store may not. A burlesque troupe may give a performance, but Shakespeare in costume may not be heard. You may go to see a vaudeville act, but God forbid that you be permitted to look at an Ibsen play. Motion pictures, with or without music, whether the appeal be sensual or spiritual may wind out their course on a reel.

"Booth or Jefferson, were they alive, could act in a pantomime of 'Hamlet' or 'Bob Acres,' but if you dared to put these geniuses on the stage to speak the English of Shakespeare or Sheridan your license would be forfeited. In other words, the police authorities decide that Shakespeare, without his poetry, is educational on Sunday or any other day; but if you restore the poetry, which can only be done with language, it becomes non-educational and pernicious.

"The Sunday law at present seems to be directed principally against the language. Theatres may play in foreign languages and are not interfered with. On Sunday you may play Shakespeare or Ibsen or any other old thing in Spanish, but no legitimate Broadway attraction may open its doors.

"If we are going to fight about or for Sunday liberty, let us fight for fairness and justice for all. What about the chauffeur who drives milady to church on Sunday; the organist who plays the anthems and the cleaners who tidy up the sanctuary between the morning and evening services? Are they to have no day of rest? Dr. Bowlby would probably say they will be given some other day of rest. But who is going to decide what day of rest they are to have; Dr. Bowlby, or his congregation or his sect? If so, why shouldn't every other congregation or sect decide when its people are to rest?

"I am for one day of rest in the seven. But to discriminate and make a certain day obligatory for some classes and not for others is unjust. Why legislate in favor of one class over another? Will those who are for an absolute cessation of activity because of the 'Sunday day of rest delusion' depend upon the milkman for their babies' milk or will they milk their own cows? Who are they to tell us where necessity blends into comfort and comfort into amusement?

"The need of the hour is for a broader, juster Sunday interpretation; not a stricter one.

"I do not wish to be misunderstood by any one as being in favor of any kind of blue law. I think if the people are left alone they will find a day of rest just as the labor organizations have found a way to get several hours of rest every day."

William A. Brady, speaking as president of the National Association of the Motion Picture Industry, issued a statement Monday in which he said:

"The decision of the lobby maintained by the International Reform Bureau in Wash-

ington to remove what they are pleased to describe as 'the menace of the movie,' and the vote taken by that organization on Friday night to rescue the motion picture industry from 'the hands of the devil and 500 un-Christian Jews,' is a fit subject for laughter and little more, did it not represent the latest and most blatant outpouring of Billingsgate from that small group of self-appointed guardian angels who have taken it upon themselves to endeavor to regulate, and set to their own satisfaction, the minds, morals and mode of life of the people of this commonly considered free country.

"The statements of Dr. Crafts and the Rev. Edward E. Clark stand in a class by themselves as admirable examples of bigoted fanaticism run riot. And these self-styled reformers, whose Christian-like qualities are self evident in their profiteering in morality, demonstrate conclusively the lengths to which they will go and the means to which they will stoop to accomplish their ends when they attempt, as they are now doing, to arouse race prejudices against the Jews. And in so doing they open the door and let the light of understanding shine on their covert attempt to cloak their race hatred of the Jews behind their so-called 'blue Sunday' campaign. I am not a Jew. I am a Catholic, and I make no brief for the Jew except that which is due the record of his race in this country, and that is a record of which the Jews and all other citizens of this country may be proud.

"And when these men say that motion pictures are now being manufactured and exhibited in this country which are of such a character as to make impossible their showing in China, they say something that is an unqualified and absolute falsehood, and I demand that they prove what they say.

"The motion picture industry is quite ready and willing to meet the International Reform Bureau before Congress and the legislatures of this country; in fact, it demands that somewhat doubtful privilege. It will be only too happy to place men representative of the industry alongside of the guardian angels and let the lawmakers of this country draw their own conclusions.

"In this connection, is it not somewhat significant that since there arose that howl of derision that greeted the original proposition of these profiteers in morality to stop trains running on Sunday, and the similar suggestions of warped intelligence, that since that howl they have focused their efforts upon the motion picture? It is true that the Reverend Mr. Clark, apparently in a moment of unrestrained generosity, says that he does not object to golf playing, tennis games and the like on Sunday if played in the country clubs of the rich, and gives as his reason that these pastimes are not using the Sabbath day for commercial purposes. Is the Reverend Mr. Clark so ignorant that he does not know that golf, tennis and other Sunday amusements indulged in by the rich in palatial country estates are perhaps far more expensive and realize greater profits to their promoters than the film shows and the baseball games he so strenuously objects to? Does he know the comparative cost of picture going or a baseball game as compared with golf or tennis? Let him inquire.

"During the past five years the screen and its people have rendered great service to our country. The time has come when we must protect ourselves, and we propose to do so. We have our means of reaching the people. We propose to use them. We have kept out of politics and financed no lobbyists. When these self-styled reformers state that we have a \$40,000,000 lobby in Washington, they again say that which is absolutely with-

(Continued on page 27.)

FAMOUS SINGER NOW POOR

Nellie Earn, twenty-five years ago a well-known singer, was put out of her room in Brooklyn last Saturday because her landlord had been annoyed by the tapping of her cane. At the Gates Avenue police station, Brooklyn, where she sought shelter that night, she told her story, giving Mrs. Nellie Smith as her name.

She said she was seventy-two years old and receives a pension of \$1 a day from the Actors' Fund. The pension precluded sending her to an institution, as she requested, and she was later taken to the home of Mrs. Annie Cassidy, 579 Warren street, who, she said, was her only friend.

TULLY GETS LONDON HIT

After launching "The Bird of Paradise" in Paris early in January, Richard Walton Tully will return to this country to produce, in conjunction with Percy Burton, a drama entitled "The Right to Strike," which has scored a big sensation in the London theatres this season. Tully arrived in London in September, just in time to attend the premiere of "The Right to Strike," and so impressed was he with the piece that the very next day he acquired its American and Canadian rights. The play was written by Ernest Hutchinson and treats of the labor question.

UNA FLEMING MARRIED

PHILADELPHIA, Dec. 9.—Una Fleming, premiere danseuse in "The Midnight Rounders," playing here, and Carlton B. Adams, son and partner of a millionaire Chicago cotton broker, were married in this city Monday.

Mr. Adams met Miss Fleming a year ago and fell in love with her. A few weeks ago, when the dancer was in Detroit, the young Chicagoan bought himself a book on "Thirty-seven Ways to Propose to a Girl." Whichever method he used in his wooing was successful.

PRESS CLUB TO HOLD REVEL

A "midnight frolic" will be held in the New York Press Club in Spruce street at midnight December 18 by members of the club and the Newspapermen's Benevolent League. Augustus Thomas will be the chief speaker, and the following artists, among others, will lend joy to the occasion: Raymond Hitchcock, Bert Williams, George Behan, Savoy and Brennan, several Metropolitan Opera stars, Rube Goldberg, Claire Briggs and George Le Maire, actor and producer.

MILWAUKEE HAS NEW STOCK CO.

MILWAUKEE, Wis., Dec. 10.—A new stock company has been formed here by C. A. Niggemeyer, to appear at the Shubert Theatre, this city. Their first production will be seen on Monday, Dec. 13, called "When It Strikes Home." The play has been adapted from the book by Ralph Kettering and Ralph C. Percival.

The cast will include Francis McHenry, James Plaine, John Marston, Alice Mason, Oscar C. Shea, Jerome Renner and Esther Evans.

MATINEES FOR STAGE KIDS

The complete program for three matinees at the Longacre Theatre to be given on Dec. 27, 28 and 30, by the Professional Children's School, will consist of the following:

"The Adventure of Lady Ursula," by Anthony Hope; "The Princess Winsome," by Anne Fellows Johnston; "Dancing Dolls," a pantomime by Kenneth Sawyer Goodman, and reproductions of famous paintings, posed by Ben Ali Haggin.

HARRY KLINE WITH HOPKINS

Harry Kline has been appointed general manager for the Arthur Hopkins enterprises. He was for a long while connected with Charles Dillingham and for several years was manager of the Globe Theatre.

"LULU BETT," DEC. 27

Brock Pemberton will present "Miss Lulu Bett" at the Belmont Theatre on Dec. 27. The play is from a novel by Zane Grey.

DIVORCE CONFESSION READ

At the trial of the divorce suit of Charlotte Greenwood against her husband, Cyril A. Ring, last Friday, a signed confession by the latter, a brother of Blanche Ring, to the effect that he had had improper relations with Ann Fleming, chorus girl, was introduced as part of the evidence.

According to testimony of private detectives, Ring was arrested after a raid on a Philadelphia hotel on June 5. His wife was in the raiding party. One of the detectives testified that he had seen Miss Fleming, who was in the chorus of "Linger Longer Letty," in which piece Miss Greenwood is star, enter Ring's room just before the raid. When the raiding party broke into the room a woman in scanty attire is said to have rushed into another room. Ring, at present, is awaiting trial in Philadelphia on an indictment growing out of the raid.

"FLORADORA" GIRL CLEARED

Mrs. Eleanor Johnson, member of the original "Floradora" company, was acquitted last week by a jury in General Sessions of the charge of grand larceny. She was accused by Mrs. Florence Hawkins, wife of a theatrical manager at No. 300 West 49th street, of the theft of a diamond ring from her apartment.

Mrs. Johnson, who gave her age as forty-eight and looks thirty-five, refused to tell where she lives and to make known anything concerning herself. She denied that she is the widow of Ralph Johnstone, the "demon" aviator, who was killed in a flight in Denver, Col., in November, 1910.

MRS. HAMMERSTEIN AMBITIOUS

Mrs. Oscar Hammerstein will not content herself with presenting the best of German opera at her Manhattan Opera House, but will also produce some of the latest German novelties in the dramatic line. Her first will be "The Sin Bell" (Die Sündenglocke), by Hans Knoblock, on December 22 and 23. During the week of December 27, "Where the Lark Sings" (Wo die Lerche Singt), by Franz Lenar, will be given. On Christmas Day, "Hansel and Gretel" will be given.

NEW "REP" SHOW FORMED

Al Brandon is putting out a new repertoire company to open in Pennsylvania on December 20. James Malone will be stage manager and, with his wife, will play character parts. Constance Robinson, ingenue; Bianca Robinson, leads; Arthur Shields, juvenile; Hugh Mackay, heavy, and John Brandon, leads, complete the cast. Albert Toval is general business manager.

HODGES OPENING SHOW

Jimmie Hodges is putting on a new show called "My Havana Girl," by Thomas Raily, William Mayhew and George Kennedy, featuring Jean Tynes. It will open December 25 at the Colonial Theatre, Norfolk, Va. C. W. Finney will be in charge of the company, which will play to a \$2 top.

LEW FIELDS SHOW READY

Lew Fields and Morris Rose began rehearsals last week on "Blue Eyes," a play by Leon Gordon and Leroy Clemmons, with score by I. Kornblum and lyrics by Z. Meyer. In the cast of the piece will be Donald McDonald, Olin Howland, Ray Raymond and Dorothy Mackaye.

"THE CHAMPION" DUE SOON

Sam H. Harris's production of Thomas Loudon and A. E. Thomas's play "The Champion," will be seen for the first time in New York at the Longacre Theatre on January 3, with Grant Mitchell in the leading role. The show has been on the road for several months.

CHICAGO FOR SUMMER

"The Greenwich Village Follies" is to go to Philadelphia for a two-week run early in April of next year and is then to proceed to Chicago for an indefinite run. The precise closing date here and opening date at Philadelphia have not yet been set.

DRAMATISTS' GUILD DIVIDED OVER THE EQUITY SHOP

Some Members Maintain That Playwrights Should Have As Much to Say As Actors or Managers About Casting of a Piece

The Dramatists' Guild of the Authors' League, is the scene of a lively battle, the bone of contention being the proposed "Equity Shop." Two forces among the members are aligned against each other, one faction being in favor of the "Equity Shop," and the other opposed to it. But while some hold opposite viewpoints from others in regard to the question, practically all agree that if there are to be any radical changes in the method of casting plays, the authors of those plays have as much right to take a hand in the proceedings as any other group connected with the theatre.

The playwrights contend that they form one of the most vital factors in the make-up of a play production. They claim that the theatre is made up of three important and vital cogs, the managers, the actors and the authors, and that no one of the three groups is of more importance than either of the others. In following this line of reasoning, they contend that, in as much as they constitute one-third of the forces that go to make up play pro-

duction, their attitude in regards to any question pertaining to the theatre should carry as much weight as does either the attitude of the actors or of the managers.

According to the playwrights' viewpoint, if there were no authors there would be no actors nor any managers. In other words, the theatre is as dependent on them as it is on either of the other two groups, and if there is any question as to just who shall or shall not be included in the cast of a play, they should be one of the determining factors in settling it.

In accordance with this viewpoint, the council of the playwrights' organization early this week announced that a general meeting of the Guild would be held to get the consensus of opinion of the members towards the proposed "Equity Shop." As the council emphatically requested that every member of the Guild attend the meeting in person, it is evident that the organization is to see the fight through to the finish.

NELSON STILL BATTLING

CHICAGO, Ill., Dec. 13.—Oscar (Battling) Nelson, former pugilist and actor, is the plaintiff in a court fight for \$150,000 worth of property in Hegewisch, Ill. He filed a petition last week asking that his four brothers and one sister be restrained from interfering with his management of the property, representing the estate of their father.

Nelson claims that the property was really his and that he purchased it with money made from fights and on the vaudeville stage and that he placed same in his father's name while he was engaged in his work.

"SCANDALS" LEAVING CHICAGO

CHICAGO, Ill., Dec. 13.—George White's "Scandals," will close at the Colonial next Saturday, Dec. 18 and depart immediately for St. Louis, where it will spend Christmas week. It is said that White is already at work on a new production for next season, to be seen first in New York and then in Chicago. Members of the present cast, who will be with White next season are Ann Pennington, La Sylphe, Ethel Delmar, Frances Arms, Lou Holtz, Lester Allen and George Bickel.

REHEARSE KETTERING SHOW

CHICAGO, Ill., Dec. 13.—"When It Strikes Home," is in rehearsal in Milwaukee, Wis., where it will have its first performance on next Monday night. Its authors are Ralph T. Kettering and his brother-in-law Walter C. Percival.

SHOWS LEAVING CHICAGO

CHICAGO, Ill., Dec. 13.—Two runs will end here on Christmas night, when Miss Barrymore, in "Deceit," and Drinkwater's "Abraham Lincoln," will leave.

Miss Barrymore will be succeeded at Powers by Leonore Ulrich in "The Son-Daughter" and the Lincoln play's successor will be Henry Miller and Blanche Bates in "The Famous Mrs. Fair."

PAVLOWA IN CHI., DEC. 26

CHICAGO, Ill., Dec. 13.—Mme. Pavlowa and her Ballet Russe will appear again in this city at the Auditorium Theatre, Sunday evening, Dec. 26, under the direction of Messrs. Wessels and Voegeli.

CANTOR SHOW DOES \$26,080

The Eddie Cantor show, in Philadelphia, last week, played to \$26,080 at a \$2.50 top. The piece goes to Baltimore next week.

WATSON PUTTING IN STOCK

PATERSON, N. J., Dec. 11.—On account of the slump in legitimate attractions and cancellations at the Lyceum Theatre here, Billy Watson has engaged a strong dramatic stock company for the house. Francis MacGrath Players have been engaged and will offer the same style of shows given at the Lyric Theatre, Dayton, at the close of the regular burlesque season each year.

Arrangements are being made to open with "Peg o' My Heart" with a matinee on Christmas Day, prices ranging from 25c to \$1. The company will work on a percentage basis same as the road attractions have been doing. Morris Cain and Danny Davenport are representing the stock company. Dan Guggenheim will remain as manager of the house.

MURDERED IN THEATRE

SAN FRANCISCO, Dec. 11.—Frederick Hunt, 35, a driver for the Miller Ice Cream Company, was murdered by being beaten over the head with an iron crowbar and robbed of \$17 in collections at noon yesterday in a basement storeroom of the Hippodrome Theatre, O'Farrell near Powell street.

The murderer, who was seen leaving the basement, and is believed to be a drug addict.

LEFT \$300 ESTATE

Margaret Graham, character actress, left an estate "not exceeding \$300" in personal property, and, as far as it is known, no heirs at law when she was found dead at her late home, 502 West Forty-second street, on October 7 last, according to Wm. M. Hoes, the Public Administrator, in his application for letters of administration upon the estate, granted to him by the Surrogate's Court yesterday.

REVUE INTO PICTURE HOUSE

MONTREAL, Can., Dec. 11.—Roehm and Richards of New York have booked a musical revue for the Tivoli Theatre, a feature picture house here. The company includes Babe La Lova, Alma Barnes, Ritta Pierce, Rae Harris, Ellen Hopkins and Sidney Shaar. Ray Midgely is the producer. The revue opens Dec. 20.

ARLISS OPENS DEC. 27

PHILADELPHIA, Dec. 13.—George Arliss will open his new play, "The Green Goddess," by William Archer, at the Walnut Street Theatre on December 27. It will run there for three weeks and then go into the Booth Theatre, New York.

"BREVITIES" LIFE EXTENDED

"Broadway Brevities" was given a new lease of life early this week when it was decided at a meeting of the show's creditors, held in the office of House, Grossman and Vorhaus, to permit the show to play on the road for the benefit of creditors until its indebtedness, amounting to approximately \$30,000, is paid off. Thus, after playing this week at the Winter Garden, the show will close for a week so that it may be fixed up and changed here and there and will then be sent on tour, scheduled to re-open at the Majestic Theatre, Brooklyn. Its present itinerary, after a week in Brooklyn, includes Hartford, Newark, Baltimore, Washington, New Haven and then Boston, where it is expected to run.

The plan whereby the show was permitted to proceed, instead of being sold under the attachments levied against it two weeks ago, was outlined by Alfred Beekman, of House, Grossman and Vorhaus.

Phil Isaacs, the burlesque man, will become interested in the show. He was brought in through the efforts of the Messrs. Reuben, Ross and Reynolds, the show's original backers, who are reported to have sunk almost \$50,000 in the original production which has, thus far, necessitated an outlay of an additional \$50,000. The persons mentioned are to organize a subsidiary holding corporation which will take over the stock of the original Brevities Producing Company. This stock will be held for the benefit of creditors. As the show continues to play, such profits as accrue will be turned over to the creditors in joint, rather than pro rata shares. George LeMaire as well as the other original stockholders of the producing company each agrees to turn over his stock holdings. And, ultimately, if the creditors are paid in full, the stock will revert back to its original owners, except that Isaacs will also get a block of stock for the money he is putting into the show at this time, for a fund amounting to about \$15,000 was raised at the creditors' meeting. This fund will be used, if necessary, for immediate purposes, such as paying off the cast before closing and after re-opening, if the show does not pay, from week to week until it gets to Boston.

Besides its other creditors, the "Brevities" show owes the Shuberts about \$4,000, money with which salaries have been paid to the cast during the last few weeks.

"KISSING TIME" REOPENING

"Kissing Time," the musical show which closed at the Astor Theatre a week ago last Saturday, is scheduled to re-open December 27 at the Shubert-Teller Theatre, Brooklyn, it was learned early this week.

"Kissing Time" was produced by the Empire Producing Company in which Bob Campbell and Walter Jordan are interested and, previous to its engagement at the Astor Theatre, it played several weeks at the Lyric, moving into the Astor when "The Unwritten Chapter" closed at the latter house. Thus far, "Kissing Time" has cost its producers about \$75,000. Practically the same cast will re-open the show as closed with it.

COLISIMO SLAYER KNOWN

CHICAGO, Ill., Dec. 13.—A sensation was caused last week at the inquest into the death of Joe Colisimo, local "cabaret king," when it developed that, despite the fact that his identity was hidden, the slayer of the cabaret man was known to a certain number of people, witnesses in the case, who were withholding their information fearing death at the hands of a band said to be operating in conjunction with the slayer.

"LISTEN LESTER" PEOPLE WED

SAN FRANCISCO, Dec. 13.—Delano Dell, comedian, and Betty Kirkbride, soubrette, of the "Listen Lester" company, were married last week. The ceremony took place in the blue room of the St. Francis Hotel.

Miss Nellie Muir and Miss Florence Smith were the bride's attendants and Francis X. Donnegan and William Renard attended the groom, all members of the "Listen Lester" company.

FRITZI SCHEFF ASKS DIVORCE

WATERBURY, Conn., Dec. 11.—Fritzi Scheff's third matrimonial venture has gone on the rocks and today the vaudeville-musical-comedy-grand opera prima donna filed a divorce petition in the Superior Court. The defendant is George Anderson, sometimes actor, sometimes manager and once amateur playwright.

Miss Scheff alleges intolerable cruelty and habitual intemperance, although no specific instances are mentioned in the complaint. The Andersons have been living at Hitchcock's Lakes here when they were not professionally engaged. At present Miss Scheff is touring in "Gloriana."

Anderson was here until a week ago, when he departed suddenly for Canada, presumably for his home in Winnipeg. Before going he announced he was not coming back. At this time it was reported that the prima donna, as soon as she is free, would be married to her musical director, August Kleinecke. His mother, here today, said, however, there was no truth in the report.

Anderson and Miss Scheff were married in New Rochelle Christmas Day, 1912. They have appeared together most of the time since.

The singer's first husband was Baron Fritz von Bardeleben, a captain in the German Army, to whom she was married while studying music in Frankfurt. She divorced him after a short time and came to America, where her first real success came in light opera.

John Fox, Jr., author of "The Trail of the Lonesome Pine," was husband No. 2. She met him in a New York restaurant and they were married a few weeks later in Louisville. The singer divorced him, Fox declining to contest her suit.

The recent married life of the Andersons has been far from happy and when, a short time ago, he was arrested, charged with striking a woman with his automobile, his wife's comment was: "Well, now I'm through buying gasoline for him."

GOT BIG MONEY

SAN FRANCISCO, Dec. 11.—All doubt about San Francisco paying high prices for a show has been dispelled by the wonderful receipts taken in by "Chu Chin Chow." With prices scaled from \$1.00 to \$4.00 for lower floor seats and \$5.00 for box seats the first six days' receipts reached \$32,000, the Saturday performances, matinee and night, run up to \$9,500.

The second week, judging from the advance sale, will exceed the first week's takings. Owing to this success, Morris Gest will send out his two other big productions, "Mecca" and "Aphrodite." The San Francisco public will pay for good shows and paid \$90,000 for eight performances of the Scotti Grand Opera Company.

The "Chu Chin Chow" company has made some record railroad jumps, coming from Portland, over 700 miles, to Frisco, with next stop in Los Angeles, over 500 miles away.

DREAM DIDN'T COME TRUE

OAKLAND, Cal., Dec. 10.—Florence Booth, who claims that, last Spring, she played a lead in a musical show called "Sunshine," in London, is suing Harold Booth, rancher, for divorce. She asks \$200 a month separate maintenance until divorced. Mrs. Booth says Booth was an old suitor of childhood days when she lived in Staffordshire. He wrote to her urging her to marry him and live at his ranch and pretty bungalow by the Golden Gate. When she got here she found the bungalow to be a "shack," on low ranchy ground and that Booth was engaged in raising hogs, feeding them city garbage. His automobile, she says, proved to be a garbage truck.

Booth has disappeared after selling the "ranch," although he has filed in court an answer to her charges. Mrs. Booth says she will return to the stage when she is free.

WALNUT RE-OPENING 27TH

PHILADELPHIA, Dec. 13.—The Walnut Theatre, which has been rebuilt and remodeled, will re-open on December 27th. The theatre is now under the direction of J. F. Beury, the new owner.

COHAN WELCOMED BACK TO FRIARS AT BIG DINNER

Re-elected Abbot Tells Why He Left Club and Discusses Proposed Movement for Equity Shop, Which He Thinks Unfair

George M. Cohan was reinstated as Abbot of the Friars' Club on Sunday night at a big dinner given in his honor at the club house. Mr. Cohan, who resigned from the club during the actors' strike last year, rejoined two weeks ago. John J. Gleason, Abbot of the club, resigned shortly afterwards and Cohan was immediately elected to the office which he held for several years prior to the strike.

In taking office, Cohan gave his reasons for resigning from the club, and also made a short statement on the present Actors' Equity Association position in the Equity Shop matter.

"I resigned from the Friars' Club because politics were creeping into it and it was changing in character," he said. "When I quit I was fighting for my very life, and for the business which had taken all my life to build up. At the time, I believed I was right, and today I know it."

"At the time, the members of this club called on me at the theatre where we were continuing to play 'The Royal Vagabond' in spite of the strike. I was in the midst of a fight, the size of which only I knew. The threats made against me I did not mind, as they were to be expected, but the terrible things done even to my family I can never forget. The threat to destroy the eyesight of my boy was but one of them."

"As far as the Producing Managers Association is concerned, I never attended

but one meeting in my life, and that occasion I went at the solicitation of Sam Harris, my partner, who asked me to go, saying he believed that on account of my position as an actor, I might be able to straighten out the matter."

"At that meeting the fact that the Actors' Equity was after the closed shop immediately came out and that was the thing which started the fight. Although lost sight of in the events that followed immediately afterward, the statement was made that an apprenticeship of two years for the actor before he would be allowed to join the Equity was being considered. The Actors' Equity Council now has proved that I was right from the beginning by coming out in favor of the very thing they were after all the time, and that is the closed shop."

"I certainly object to being dictated to by the Council of the Actors' Equity Association. I believe it to be against the law of the land, I believe it is against the constitution of the United States."

"All I ask is the right to go on earning my living in the theatre without being dictated to by the Council of the Actors' Equity Association."

"If the actors and actresses of America want the closed shop they'll get it, but let the Equity Council put it before them in its right name and tell them exactly what they are voting for."

BELASCO RAPS CUT RATES

BALTIMORE, Dec. 10.—David Belasco, here to see that "Deburau" got off on its right foot, took a crack at some ticket dealer in New York whom theatrical people interpret to be Joe Le Blank.

"There is one real menace to the American theatre, and I'll tell you what makes it—cut-rate methods and consequent poor productions and inefficient casts," said the producer. "There's a man in New York whom we will call John Doe, whose influence on the American stage is very damaging. He's a cut-rate agent, and every dramatic critic, every writer about the theatre in the country, should have a list of the plays for which he sells tickets so that they could warn their readers. Many plays that are given in New York, often positive failures at slashed prices, are taken on the road and produced at advanced rates. That is the great trouble with the American stage today."

"The motion picture is not a menace to the stage, for God-given powers such as the human voice, capable of such beautiful modulation, and the personality of the artist, capable of expressing all emotions, can never be supplanted. But if managers book poor productions with inadequate casts they cannot be surprised if the public turns from theaters to motion-picture houses."

"I think some time—it may not be during your day or mine—some one will write a great and noble play that shall be universal in its significance. It will be a play about the World War. This cannot be written until all facts are learned; until the real causes are revealed."

"LAY OFFS" GIVE GREAT SHOW

The dinner of the "Lay Offs," held at the Friars' Club on Wednesday night of last week, was a big success. The affair started out as a joke among the out-of-work actors in the club but developed into a big affair.

"Paddy" Cain, the theatrical storehouse man, was guest of honor and was introduced as the man who never missed a failure.

The show was built around the season's theatrical flops. Felix Adler had a bit as the producer of "Cuckoo." Will Morrissey was featured as in "The Dawn of Ireland" and "Buzzin' Around." He had two show flops to his credit, while the balance of the cast had but one. Tony Kelly had to stand for "The Phantom Legion" and Alan Brooks for "Because of Helen."

George M. Cohan, with three big hits in New York, did not escape, for earlier in the season he produced "Genius and the Crowd" and did his bit with the rest.

"The Written Chapter," a burlesque on Louis Mann's late Broadway production, was a feature of the show, which concluded with a serious playlet in the Hebrew language done by paid players from the Hebrew Actors' Union.

FRITZI WANTED HER SLEEPER

SPRINGFIELD, Ill., Dec. 10.—Fritzi Scheff, star in "Gloriana," playing one and two night engagements, when told no sleeper could be had in a jump from Quincy, Illinois, to this city, refused to make the trip at night. So she waited, with her company of thirty-five, until the following day.

Their train left Quincy forty minutes late and later blew an engine cylinder, arriving here at seven-thirty, two hours late. The cast was rushed to the theatre without their dinner. Announcement was made and the audience waited patiently for the curtain which rang up at 9:00 P. M. The show was then cut in several places, thus finishing around the usual hour of 11:00.

DO WELL IN NEW ENGLAND

PORTLAND, Dec. 12.—Dora Davis' "Fads and Follies," now playing a four weeks engagement at the New Cortlandt Theatre, is doing exceptional business through New England territory.

The principals are Dora Davis, Ben Lovins, John Fagan, Dorothy Curtis, John McDonald, George Hanscome, Harry Ward and a chorus of ten girls. Harry Ward is the musical director, Frank S. Reed the general agent and W. S. Bates, manager.

PROTECT MODISTE'S BUSINESS

CHICAGO, Ill., Dec. 13.—At the request of her attorneys, Andrew R. Sheriff and Albert Fink, Judge Horner, in the probate court, Saturday morning appointed the Central Trust Company conservator for the properties of Mme. Marguerite Grasmio, fashionable theatrical modiste, with shops at 70 East Oak street, 618 and 2841 S. Michigan avenue. The action was taken, the attorneys explained, to protect the interests of the persons dealing with "Mme. Marguerite," as she is known on the two continents and her own interests as well. The petition was filed by Katherine I. Joscelyne, a nurse.

"Since last summer," attorney Sheriff said, "Mme. Marguerite has been suffering from nervous exhaustion. Although her physician Dr. Lewis Poolack, says she is making a satisfactory recovery, it will be several months before she will be able to take charge of her business affairs. In the meantime, we believe it will be the best to have a conservator appointed. When she is again able to take charge of her affairs, the conservatorship will be dissolved."

Mme. Marguerite is widely known in the profession and has under contract costume orders for numerous shows.

HOTEL TO PLAY SANTA

PORTLAND, Ore., Dec. 11.—Owner Eric V. Hauser and General Manager Campbell, of the Multnomah Hotel, this city, will be hosts to all visiting theatrical people in Portland on Christmas Eve at an "Open House Party" to be given in the Grand Ball Room of the Multnomah beginning at eleven o'clock p. m. A huge Christmas tree will be weighed down with suitable and appropriate presents for all the guests. By arrangement with one of the leading churches of Portland twenty-five choir boys will sing Christmas carols at midnight.

On Christmas Eve, the "Listen Lester" company will be at the Heilig, vaudeville at Pantages and Loew's Hippodrome, musical stock company at the Lyric and the regular Baker Theatre Stock Company at the Baker Theatre.

Invitations have been extended to everyone in any branch of the show business to be the guests of Messrs. Hauser and Campbell.

ORATORIO ON COAST

SAN FRANCISCO, Dec. 12.—For the first time in twelve years, Paul Steindorf will present a complete comprehensive oratorio production of "The Messiah" at the Exposition Auditorium on Saturday night, December 18. The ensemble will include 500 participants and an orchestra of sixty.

The principals will include Mme. Anna Ruzena Sprotte, Stella Jelica, Lawrence Strauss and George P. Walker. The performance is to be repeated in Oakland, December 21.

BACON'S LIFE MAKES SERIAL

SAN FRANCISCO, Dec. 12.—"From Village Minstrel to Millionaire" is the title of a serial story written by Evelyn Wells and running in the San Francisco Call. It tells the story of Frank Bacon, to whom fame and fortune came after fifty-five years of patient and unfaltering effort.

PLAN \$1,000,000 CHI. HOUSE

CHICAGO, Ill., Dec. 13.—Chicago is to have another \$1,000,000 playhouse, to be erected at the southeast corner of North and California avenues, facing Humboldt Park. It will be devoted to motion pictures and vaudeville. Construction work will be started in the spring of next year.

HOLD OVER "HONORS ARE EVEN"

The Selwyns have decided to hold Roi Cooper Megrue's "Honors Are Even" for presentation in New York until next season. The play is being sent to Boston for a run and will then be held over until next Fall.

DIVORCES "HAM" FOR MILLIONS

Belle Deniese, in private life known as Mrs. Belle Cohan, secured a divorce last week from her husband, David Cohan, whom she described as a "ham actor." She announced that she expected to marry a Peruvian millionaire.

NEW HOUSE FOR ALTOONA

ALTOONA, Pa., Dec. 12.—Jacob and Isaac Silverman, owners of the Strand Theatre here, have closed negotiations whereby the title of several valuable pieces of property in the downtown section of the city passed into their hands. On this site the new owners propose to erect a massive arcade and theatre. It is said that the proposed structure will cost from \$400,000 to \$500,000.

The Silverman brothers are connected with the Western Pennsylvania Amusement Company, which owns a string of theatres in the Western part of this State.

"PASSING SHOW" TO FEAST

With the funds left over from last Summer's base ball game receipts, the members of the "Passing Show" are to have a big dinner in Hartford, Ct., on Christmas Eve.

The "Passing Show" base ball team played a number of games in New York and on the road and, as there appeared to be no equitable manner in which the money could be divided the dinner was decided upon. Eddie Miller managed the team and has charge of the dinner.

LOSE ALL IN FIRE

SAN FRANCISCO, Dec. 11.—The Grand Theatre, in Santa Maria, was totally destroyed by fire Monday night. The Dick Wilbur Dramatic Stock Company closed their season the previous night, therefore escaping a loss. However, The Gordons, members of the company, failed to remove their belongings and lost all their wardrobe. No one hurt.

MAY YOHE SHOW SET BACK

SAN FRANCISCO, Dec. 13.—Owing to the illness of John J. MacArthur, sponsor for the May Yohe show, the opening date has been postponed to December 25th, when it will have its premier at the Victory Theatre, San Jose.

BERNARD OUT OF "AS YOU WERE"

Sam Bernard left the cast of the "As You Were" show in Boston on Saturday night and on Monday Al. Shean appeared in his role. Bernard is in poor health and is home under the care of a physician.

BONDS ON SELWYN HOUSES

CHICAGO, Ill., Dec. 13.—The American Bond and Mortgage Company has underwritten the twin Selwyn Theatre Corporation houses to be erected at the southwest corner of Lake and Dearborn streets. The buildings, each to seat 1,600, will cost \$1,790,000, the bonds maturing serially in from two to ten years, and paying 7½ per cent. Architect C. Howard Crane is revising the plans to enlarge the seating capacity.

TAXES MAKE HUGE SUM

MONTREAL, Dec. 13.—The amusement of the people of Montreal has brought to the city treasury \$421,340.85 since the beginning of the year, through the tax. All of this money now goes into the city treasury and is devoted by the commission to hospitals and charities, whereas, in previous years, only one cent out of each tax ticket sold was divided among the hospitals.

WINKLER IS RE-ELECTED

CHICAGO, Ill., Dec. 13.—Joseph F. Winkler was re-elected president of the Musician's Union at the annual election held here last Friday. Thomas F. Kennedy, a former president of the Musician's organization, and at present its treasurer, opposed Winkler.

KEENEY TO BUILD

Rumors reached Broadway last week to the effect that Frank A. Keene is negotiating for a Broadway site on which to build a new vaudeville theatre. A house in the vicinity of the Palace and new State Theatres is planned.

WHITNEY PRODUCING SHOW

Fred C. Whitney is producing a new show, now in rehearsal, called "The Birds' Nest," in which Julia Dean, Jessie Busley, Orin Johnson, James P. Burtis, Kenneth Hill and several others will comprise the cast.

"PEGGY" OPENS DEC. 30

"Peggy," a new show being produced by the Ed MacHibbard of the Selwyn Theatre, will open in Wilmington, Del., December 30. Allan Foster is staging the piece.

VAUDEVILLE

SUN ACQUIRES FOUR MORE HOUSES

WILL PLAY SEVEN ACTS

SPRINGFIELD, Dec. 14.—That Gus Sun is preparing to protect himself from opposition or combinations, became evident this week when it was announced that four more houses have been acquired for the Gus Sun Circuit. All of these houses will be remodeled and overhauled and will be ready to play vaudeville some time during the coming month.

The first of these houses is the Crystal Palace, Milwaukee, which will play seven acts of vaudeville. Salaries of acts to amount to \$2,000 a week. This house will be booked from the Sun offices in Chicago. The other three houses are the Strand, Evansville, Ind.; the Valentine, of Defiance, O., and the Mays Opera House, of Piqua, O., all of which will be booked from Springfield Ohio.

About a month ago Sun announced he had combined with the Consolidated Amusement Company of Kansas City, the Bert Levy Association of San Francisco, the Bert Christy Circuit, of Salt Lake City and the Kellie-Burns Circuit, formerly the Sullivan and Considine. All of these firms have several houses.

RIVERSIDE TO CELEBRATE

Starting Monday, December 20, Keith's Riverside Theatre will hold a combination celebration of the Fifth Anniversary of its opening and Christmas week. The house was formally opened for the first time on Christmas Day, 1916.

The bill for the coming celebration will be made up of "The Rose Revue," Norton and Melnotte, Karl Emmy's Pets, Davis and Darnell, Marie Nordstrom, Miss Juliet, Paul Decker and Company, Kate Elinor and Sam Williams and "Puritana."

BUILDING NEW HOUSE

MANCHESTER, N. H., Dec. 11.—Plans were filed this week in Concord for the erection of a new theatre here, to be known as The Orpheum. The theatre, drawn from plans by Thomas W. Lamb, will cost one-quarter of a million dollars and will be built by the Orpheum Amusement Company, Inc., of this city, not in any way connected with the Orpheum circuit. Stanley James is to manage the new house.

LILLIAN LA ROSE SELLS ACT

ALBANY, N. Y., Dec. 11.—Lillian La Rose, who, with her daughter Elsie, has been appearing on the big time in a sketch called "The Girl in the Crystal," has sold her act to Claude W. Bostock, of New York, and is now resting at her home here, recovering from a nervous breakdown. She had retired from the stage.

BECK IN CHICAGO

CHICAGO, Ill., Dec. 13.—Martin Beck and Mort H. Singer, Orpheum Circuit executives, stopped off in Chicago on Friday, where they discussed important matters with John J. Nash, business manager of the Orpheum, Jr., Circuit.

"ALWAYS YOU" IN VAUDEVILLE

Ralph Herz, late star of "Always You," has condensed the show, which closed recently, into a vaudeville act and opened it in White Plains last week. He is due at the Palace within two weeks.

FAY CONCERTS OFF

Frank Fay has decided not to give a series of Sunday concerts at the Cort Theatre as announced. It was found that he could not secure the theatre for the number of Sundays desired.

NEW ACTS

Billy McDermott and Blanche Vincent have formed a new two-act, with special material, and will show it at Loew's American during the last half of this week.

Victor Binns and Ethel Adelle, in a new act written by Al. Wilson and Irving Bibb, opened up-State last week.

"Bo-Peep and Jack Horner" is the title of a new act written by E. K. Nadel and George L. Cohan, which will open under the direction of Pat Casey this week. It will be done by George L. Cohan and Katherine Arnold.

Madeline Randolph, formerly of the team of Randolph and Cunningham, will open in a new act shortly with Phil Robinson.

Frank Work, formerly of Work and Play, has teamed up with Mack, formerly of Spitzel Brothers and Mack, the new team to open next week around New York.

Wilcox and Bernard, the former once of Wilcox, Goode and Hale, in "The Piano Movers," will open next week in a new act, booked by Jack Fauer.

Lewis and Leonard have been booked over the Loew time in a new act which opens around New York next week.

N. V. A. COMPLAINTS

Frank Bush has complained about Frank Farron, alleging that Farron is using his "drunken Coney Island girl" bit.

Walter Weems wants Bill Dooley, of Dooley and Story, to stop using the "spoiled negro child" gag, claiming it is his.

A. O. May and Kilduff Sisters are complaining against Nelson and Madison for using the gag relative to second childhood.

That Kirk Galloway is infringing on their "auto in the drop" bit, is the complaint of Jennings and Mack.

FAINTED AFTER SHOW

While appearing at the Century Theatre concert Sunday evening, Aileen Stanley fainted, after colliding with a prop on the stage.

Miss Stanley had been doing her act and went off to close, but in the darkness of the stage could not see a prop. After colliding with it, she went out, took her bows, then came off and fell unconscious. When she was brought to, she insisted upon playing the benefit at the Cohan and Harris Theatre, which she had previously arranged to do.

HARRY HOLMAN ROBBED

MONTREAL, Dec. 12.—Harry Holman, who is appearing in "Hardboiled Hampton" at a local theatre here, was robbed of \$900 on a crowded street car while returning home after a performance last week.

Two girls appearing in his act, who were with him, had their pocketbooks opened but nothing of value taken.

GOVERNOR'S DAUGHTER HAS ACT

Isabel Stone, daughter of former Governor Stone of Pennsylvania, is going into vaudeville under the direction of Phil Taylor. The latter is arranging an act with three sets of scenery and a female quartette, and Miss Stone will play it in her home State.

KEITH TREASURERS SWITCH

J. K. Marcel has been appointed treasurer of Keith's Hamilton Theatre, succeeding George Baldwin, who goes to the Royal. James McCleary, formerly treasurer of the Royal, is going to the main office as head treasurer of the Keith theatres.

BAYES GETS \$1,000 FOR CONCERT

For appearing at one performance at the Winter Garden on Sunday evening, Nora Bayes received a salary of \$1,000. This was also her salary the week before at the Century concert.

PLAYLETS ARE RULED OUT BY BOOKERS

CONGESTED BOOKS THE CAUSE

Playlets are, at present, not wanted in vaudeville.

This fact was made clear early this week when agents and bookers began telling acts on their lists to refrain from the production of any new skits or sketches, in as much as there would be difficulty in booking them. In fact, one firm, Lewis and Gordon, went as far as to issue, by means of a sign posted in their office, an order to their acts to cease producing new sketches as they were not desired in vaudeville any longer.

This condition is due not so much to the unsuitability of such acts for vaudeville as to the unusually congested condition of the books, and it is said that an attempt to relieve this condition is being made, very few sketches being popular in vaudeville today. There will be difficulty, however, in weeding out the sketches, in as much as some of them have long pay or play contracts in their keeping that must be lived up to. Earlier in the year, when there seemed to be a scarcity of acts a large number were imported from the West and, after the books were filled satisfactorily, a good many acts that had come in from cabarets, jazz joints and tab shows were left stranded in New York.

Many of these acts, not having gone back to their originating points, are still around here looking for work, and it is expected that wherever it is possible to dispense with a sketch, one of these other acts will be substituted.

JOHN R. ROGERS MAKES DEBUT

John R. Rogers (Yours merrily), the old time showman, husband of Minnie Palmer, and for fifty years a well known Broadway character, made his vaudeville debut at Proctor's on Monday of this week.

Roger's act, according to announcements, was to consist of theatrical reminiscences, but, if this was the act, he discarded it before the Monday night's performance. At that time he made a few remarks on general topics and, the audiences becoming restless, bowed off after a few minutes.

ARRESTED FOR THEFT

Mrs. Elsie Emmy, whose animal act, Emmy's Pets, is well known in vaudeville, had Frank King, residing at the Mills Hotel, arrested last Friday night, charging him with stealing clothing and jewelry valued at \$600 from her dressing room in Keith's Theatre, Cincinnati, where her act appeared during the week of October 16.

King was employed by the Emmys to take care of the dogs which appear in their act. After trailing the man to the Mills Hotel, Mrs. Emmy caused his arrest.

MAKES ACT FROM OPERA

Dr. Victor Wilson, formerly head of the Strand Theatre publicity bureau, has adapted a one act musical comedy called "Nisette," from a Danish operetta, which he wrote some years ago and which was successfully produced at the Tivoli Theatre, Copenhagen. The new version, which went into rehearsal on Monday, with Florence Bodinoff in the leading role, is being prepared for a prospective tour in vaudeville.

'FRISCO FRAMES NEW ACT

'Frisco, Loretta McDermott and Eddie Cox have combined into one act and are now breaking it in on the Orpheum time. They do not carry a jazz band, but a cornetist and drummer, who will work in the pit.

ACT PREVENTS PANIC

OTTAWA, Can., Dec. 9.—Presence of mind on the part of Thomas P. Jackson and Jean Russell, vaudeville performers, and Loew's Theatre Orchestra, on Monday afternoon averted what might have developed into a panic on the part of the audience. The scare was occasioned by a considerable volume of smoke filtering into the theatre from an adjoining building, where workmen were using a large brazier to keep themselves warm. Owing to carelessness on the part of some of these, the smoke entered ventilating ducts, and was conveyed through them into the theatre.

When the smoke was detected, certain members of the audience began to make a hurried departure, but were checked before they had gone far by Jackson and Miss Russell, who were presenting their offering. They gave assurance that there was no danger, and the orchestra bore out their statements, checking the exodus. Fans were immediately turned on, drew out the smoke, and the performance proceeded without further untoward interruptions.

JOSEPHINE DAVIS WINS

CHICAGO, Ill., Dec. 13.—The story of a conversation carried on through the keyhole of a door in a loop hotel, won a divorce Friday for Mrs. Sadie Schlesinger, known on the vaudeville stage as Josephine Davis, from Abraham David Schlesinger, bond broker. Judge Joseph Sabbath indicated he would grant the decree when Mrs. Schlesinger told of knocking on the door of her husband's room in a hotel and talking to a woman who said she was the real Mrs. Schlesinger. The judge also indicated that he would grant the actress' request to resume her maiden name.

SUNDAY CONCERTS AT DYCKMAN

Beginning Sunday, January 2, B. S. Moss will inaugurate a new policy at his Dyckman Theatre, by running six acts of vaudeville every Sunday evening, with all seats reserved. This house presented vaudeville at one time, but it didn't go any too well and the seats were not reserved. Under the new policy the seats will sell at fifty and seventy-five cents. There will also be a special show on New Year's Eve.

ROSE CLAIRE QUESTIONED

CHICAGO, Ill., Dec. 13.—Rose Claire, single woman, while playing the State Lake Theatre, here, last week, got into trouble with the Federal authorities on account of having photographs of money which she utilized in her act. However, she explained things satisfactorily and the matter was dropped.

DOCTOR WRITES ACT

WASHINGTON, Dec. 12.—Dr. George H. Johnston, of this city, will present a new one-act play entitled "The Grill," at the Cosmos Theatre this week. Several months ago the author startled the playwrights for vaudeville when he offered "Your Daughter."

KEENEY TO BOOK HIMSELF

After December 20 Frank A. Keeney will book his own houses, assisted by one of the men in the offices of "The Amalgamated Vaudeville Booking Agency." Fred Curtis will discontinue the bookings of these houses after the end of this week.

N. V. A. TO BE OPEN HOUSE

The N. V. A. will be open house to all of the profession, whether they are members of the club or not, on Christmas Day. In addition to the regular Christmas dinner, the club will serve a buffet luncheon all evening, starting at 9:30 p. m.

ELIZABETH BRICE ON ORPHEUM

Elizabeth Brice, who was forced recently to close her act, "Songs and Satires," because of bookings, is to revive the act she formerly did with Charlie King, known as "Brice and King," with a new partner and open shortly on the Orpheum time.

VAUDEVILLE

PALACE

The Eight Flying Blue Devils, Arabian tumblers who opened the show, started the entertainment going at a fast pace. Their act is like numerous other such, full of pep, plenty of action, excitement and go, from the very start.

Jack Joyce, "The Boy with the Smile," on in the second position, stopped the show in a manner most genuine, and by applause that was sincere. Joyce, one of the many who answered the war call, has only one leg to remind him of it, but despite this, dances quite as well as many do on two. He sings and tells stories in addition, though on Monday afternoon his voice was hoarse. He made a well phrased, quiet speech of thanks. He has personality, youth, is a handsome fellow and makes a wonderful appearance. He also has a smile that is bound to win an audience.

May Wirth, assisted by Phil and the Wirth family, quite a large one, was the third offering, an acrobatic and equestrian novelty that, strangely, did not get as vociferous a reception as had been expected, the close of their act only drawing hearty applause. Phil's efforts to get laughter on Monday fell flat. The act is no doubt a novelty in vaudeville, for the girls sing, do acrobatics, ride well, and the offering is well put on. The audience seemed unappreciative of their efforts, however.

Gertrude Vanderbilt, assisted by Dean Moore, followed. She looks as young and frisky as ever and made a good impression. Moore is a good looking chap who handles the piano capably and assists her generally in some bits. She offered a routine of songs and comedy bits, and concluded with some stepping in her old style. Moore offered a ballad as a solo, putting it over in fine style. He has improved since last we saw him work with her.

Kitty Doner, assisted by Ted and Rose, and held over for a second week, repeated their success of the previous engagement and won applause aplenty for their efforts. The routine of the act remains unchanged. Ted Rose, Kitty and Eddie Moran, who handles the piano, all put their best efforts into the act and the result was a grand success. Kitty is, in her line, the peer of them all, and Ted and Rose keep up the family reputation. Moran does little, but does it well. Several bows and a speech were made.

William and Gordon Dooley, assisted by Arthur Hartley, Helen Paterson, William Foran and a Girlie Sextette, offered a review that fitted the two boys as ill as their clothes always misfit. They seemed out of their element, and although their personal efforts were laughed at and applauded, many walked out during the course of the act. The material, music, costumes and settings, are all that can be expected in any revue. But the Dooleys do not fit in, for except in spots, their efforts are lost. Although they personally got a good hand at the conclusion of their act, the reception was mild compared to what we have been accustomed to see them do. For a detailed revue, see New Acts.

Tom Patricola, handicapped by an audience that was indisposed, a late position and lack of spontaneity on the part of the audience, did not clean up his usual big hit, although, considering the Monday afternoon disadvantages, he did very well, indeed. Irene Delroy, who assists him, makes a very pretty stage picture, for she is an extremely pretty girl, can sing and dance, and has in addition to a well rounded and proportioned figure, a great deal of personality. She works well with Patricola, and but for the prevailing conditions, the act might have been the hit of the show.

The Three Jahns, billed as European equilibrists, closed the show to an audience that half filled the house. Those who were present duly appreciated their feat of equilibrium, which are nothing short of marvelous. S. K.

SHOW REVIEWS

(Continued on Page 10)

ORPHEUM

A rather novel presentation of a musical act was furnished by the Musical Hunters, who presented a snappy turn that should have fared better from an applause standpoint. The playing of the "Huntsman's Dream" by the man on violin and cornet, with "trap" effects by the woman, registered well.

The Big City Four harmonized a number of old-time favorites and some of the more recent popular hits. The act seemed a trifle long, and the singing in one ballad was noticeably flat. Otherwise, the close harmony was good. They made a hit.

The "Four Minute" speaker, who followed, might note to say, through us and by us, rather than "through we" and "by we."

"Puritana," an operetta, had one thing in its favor—it was the contralto solo by the Indian girl with a sympathetic quality and clever method of phrasing. This was by far the best thing in the act. The opening chorus could not be heard, and if the orchestra cannot play more "piano," the male portion of the chorus off stage could be used to "fill." The idea of the act is not bad, nor is the work of the man playing the governor, but most of the others went through the act in a slipshod manner and showed a lack of adequate direction and force.

Kramer and Boyle registered a solid hit. It was also noticeable that Kramer refrained from using a girl from any other act, which was quite an improvement. His dance has also been eliminated, which speeds up the act. They took quite a number of bows and an encore.

Thomas E. Shea closed the first half and held attention with scenes from various plays in which he has appeared. It was not altogether the scenes nor the acting that were rewarded with the applause he received, but the clever and novel manner of presentation, with the "flash-backs" that seem, as presented by Shea, original with him. Several curtains were taken.

The Innis Brothers followed intermission and, although some of the gags are rather old, such as "I've got this collar around my neck" and others of a long passed epoch, they pulled them up strong at the finish with their dancing and took a number of bows.

Eddie Foy and his family literally "cleaned up," Eddie being forced to make a speech at the conclusion of the act. He is the same Eddie Foy who amused us with his drolleries in "Off the Earth," and who set us whistling "Girl Wanted" and "Still His Whiskers Grew" a score of years ago. For a man of his age, he still is light on his feet and, although not as active in the amount of work he does as of former years, is just as interesting. Mary shows considerable promise, as does young Eddie and the youngest of the family.

The new travesty is not essentially different from some of the others, with the exception of the opening, which is in a restaurant, one of the boys being a waiter. His dance went for a hand. The family then comes in for something to eat, and Eddie tries to buy a whole meal for the family for \$6. Failing in this, he orders bean soup, but when he finds that the price is 8 cents a bean, he reneges. Foy says it took him some time to put the act together and, after counting the seven, we believe him.

Roy Harrah, with his skating act, assisted by Helen Carr, closed the bill. It was a difficult spot for Harrah, but when Miss Carr came on, most of those who had started for the exits remained to see the finish of the act. Harrah won hands with his cleverness and the spins with Miss Carr were the recipient of definite applause. H. W. M.

ALHAMBRA

Watson's Dogs started a show that had to play, on Monday afternoon, to a "freak" audience, the type generally specified as a "wow" bunch. Only one-half the house was filled and those who were there didn't know whether they had come to see a show, go to sleep or run out and telephone the Mrs. to put the supper on at any moment. At any rate, they made up the most discourteous bunch of "yeggs" probably ever collected in one house. They liked Watson's Dogs and treated the act well.

Rule and O'Brien were also received well in comparison with the manner in which some of the others on the bill were. Their song routine, while fairly good, is not as effective as the one Rule did when he worked with Brennan. The Irish medley was the best number of the lot and served for a good send off at the finish.

Perhaps "Summertime" might have shown to better effect if the atmosphere of the patrons was a little drier. Not that any were ossified, but they were "all wet." The act, which is by Edwin Burke, presents nothing new in situations, and even the cast has room for a lot of improvement. It is the work of Lorin Baker that is the big redeeming feature of the turn. As the meek little husband who takes advantage of a piece of luck and changes into a brave, bold cave-man, he worked every laugh for all they could possibly get out of the audience.

Jim and Betty Morgan also found it slow going until the latter part of their turn and then went off to the biggest hand of the show, up to that time. The pair have some catchy melodies and sell them effectively. Vocal, piano, violin, ukelele and clarinet work are included in the offering.

De Haven and Nice were the ideal sort of a turn to present to an audience of this kind. Hokum, pure, unadulterated hokum was what they wanted and what they got. The bit of real dancing at the close of the act is good.

From one extreme to another followed the Cantor, Dr. Steinberg, of the Temple Beth-El, assisted by the Temple Quartette, and it was here that quite a few in the audience showed their breeding. Jew or Gentile, it should not be a matter of religion, but of common ordinary politeness, to remain seated during Dr. Steinberg's recital. We can't find adjectives bad enough to describe our opinion of those who got up and walked out during his offering.

From a viewpoint of artistic endeavor, the Cantor's recital was excellent. But for vaudeville, it will not do. The only house on the Keith Circuit where the Cantor would be absolutely sure of success at every performance is the Royal, not so much because his offering consists mainly of Hebrew melodies, but because he is the Cantor Steinberg of a Hebrew Temple, and because there are so many narrow minded bigots and ignorant idiots in New York. Alas for Art!

Harry Lester Mason, doing a "Dutch" monologue, got quite a few laughs, and also didn't please a few.

Ona Munson offered an excellently staged and arranged revue with six young men. See New Acts.

Lydell and Macy were very much in evidence with their comedy classic.

The Lerner Girls closed to a walk-out. Their act certainly deserved much better treatment, for it is a neat, pleasing offering. G. J. H.

LOTTIE PICKFORD FOR VAUDE

Lottie Pickford, motion picture actress and sister of Mary, is going into vaudeville shortly.

RIVERSIDE

Mary Haynes, billed to close the show, was out of the bill at the first performance of the week, and her place was filled by Kramer and Boyle, doubling from the Orpheum. This put two black face acts in the show, one in the first and the other in the second half. Both of them, however, scored strongly.

Camilla's Birds, a great sight act, opened the show. The birds are well trained, the setting fine, and the act, in spite of the fact that but few had arrived in time to witness it, went over well.

Charles F. Seamon, the "narrow fellow," in spite of his many years in vaudeville is strictly up to the minute in his musical act. Seamon, whose vaudeville career dates back a quarter of a century, has enough of good material stored away in his head to make an hour's entertainment. The best of it was shown on Monday, and Seamon scored a real hit. The bassoon playing with the accompanying patter was fine, and just enough was given to make the audience want more.

Tim and Kitty O'Meara scored well in their well put on dancing act.

Clayton and Edwards scored the applause hit of the first part in their familiar black face offering. The singing and dancing of the pair is exceptionally clever, the interrupted recitation bit and the "afflicted with the ukelele" line all received their usual quota of laughs.

George Jessel's satire on the revue craze closed the first part. There is much good material in Jessel's act and the greater portion of it is well handled. The running time has been cut down considerably, but it still leaves the impression of being too slow in getting under way. Several minutes could with advantage be cut from the opening scene where Jessel confides to his mother his plans to put out the revue and the getting together of his company. After these scenes the rest of the act ran smoothly and quickly to the final conclusion. In spite of its logical ending, however, for vaudeville a happier finish would be more satisfying. Jessel is doing some good work in the act and does not make the common mistake of monopolizing all the good lines and situations. He is on just long enough to create a fine impression, and once that is accomplished, works fast and leaves a genuine desire to see more of his work. There is a clever song melody which runs through the piece, a melody which, with proper exploitation, would doubtless become a big seller.

William Sully and Genevieve Houghton followed "Topics of the Day" in the second half, and did some excellent work. Their act, "Calf Love," has some clever lines and god situations, but the personality and ability of the young couple is the real strength of the act. Sully, who in appearance and work strongly resembled the George M. Cohan of fifteen years or more ago, is a clever performer. He dances well, sings pleasingly and can read lines. Miss Houghton has a fine soprano voice and sings excellently. Her solo numbers were enthusiastically applauded, and no small part of the success of the act was due to her efforts.

Emmet Devoy and company in the sketch "His Spirit" did excellently. The offering is of the spiritual type and opens with a dark scene wherein a woman about to be married for the second time believes she is communicating with her dead husband. The husband is not dead, a mistake in a report from the war office has led his wife to believe that his life was lost, but while she is apparently talking to his spirit, it is her husband in true life who is present. Devoy does some excellent work in the little playlet and is finely supported by Maude Richmond.

Kramer and Boyle closed the show, and in spite of the lateness of the hour scored one of the outstanding hits of the bill.

W. V.

VAUDEVILLE

ROYAL

A rather ungyroscopic bill was opened by Sansone and Delila with a good novelty strong act. Sansone balanced on his chin several heavy objects, including Miss Delila. His most sensational feat, from an audience standpoint, was the balancing of the girl on a bicycle atop a pole, while the girl rode the wheel. A better hand and effect might be obtained by routining this feat last. Went over well and left them good for the following act.

Jean La Crosse, a rather attractive blonde, in a dress of black net and jet and beads, vocalized a number of ballads, which she sold well. Some of her head tones were cold but, on the whole, she was pleasing. For an encore she did a splendid arrangement of Chinese and Oriental numbers.

"The Belles of St. Mary" rang in next, the review of which will be "told" in another column.

The "Three Misses Dennis"—Anna, Ruth and Cherry—were next, and attempted some harmony. They opened with a published ballad and followed with a coon lullaby. For their closing number they used "Kiss Me Again," and went over with this number fairly well. There is a great deal of sameness to the offering, no change of costume, not even a few steps to break up a straight singing act.

Miss Juliet was the first punch in the bill, and what a wallop she landed. We have reviewed Miss Juliet several times, and each time we think she goes bigger than ever. But, at this show, after many encores, she tried to beg off with a speech, but the audience remaining obdurate, Miss Juliet was forced to respond with still another imitation, and gave an excellent one of Grace La Rue.

This reviewer does not remember having heard the opening number with the "soup eating" bit before. It might easily prove a fiasco in any other hands but Miss Juliet's. Showing how different people in a restaurant eat soup does not sound the least bit attractive, but, as handled by this queen of vaudeville mimics, it proved a gem. The writer does not think that Miss Juliet does all her imitations better than any one else, but does think that she does the majority of them in a superior way to any he has ever seen in vaudeville, barring Cecilia Loftus. Miss Juliet stopped the show completely.

Following the intermission and the unfunny screen announcements, Claude Golden succeeded in mystifying and entertaining with his comedy and card tricks. He uses a system that is well known to card manipulators, but little known to others. He should be given a great deal of credit for the rapidity and assurance with which he works the system, however, and for the slightly different "twist" he has given the manner of presentation. The "plant" he used when reviewed in Paris was quite superior to the fellow he is now using, although this man is natural and easy.

Adelaide and Hughes were their usual success, with the "toy dance" still remaining the outstanding feature of a very clever dancing act. It is difficult to single out any "best" dance, but, next to the one mentioned, the toe and instep work by Miss Adelaide is easily in a class by itself.

At a late hour, Burns and Frabito closed the show with their talking act and succeeded in holding most of them in, which was a feat, especially after the Adelaide and Hughes act. Much of the material is old, some of it very old indeed, including the "Polar bear—pall-bearer" gag, and several others that have seen active service during the ante-bellum days of the memorable battle of 1861. They succeed, however, in putting them over despite their age and the gag style employed, proving that it is not altogether what you do but the manner in which you do it. There is neither a song nor a dance in the act, but it does not seem tiresome nor monotonous.

H. W. M.

SHOW REVIEWS

HAMILTON

Stanley started off one of the most perfect bills to be seen in New York today, not only from the viewpoint of the audience, but from the viewpoint of the artist. It was a show that is a pleasure for a reviewer to see, because every act works with all their spirit, the stage hands give wonderful co-operation and an orchestra has a leader who never misses a cue, and is always ready with a smile.

The enunciator stated that Milly Lippard and company were next, but the printed programs had the name of Matty Lee Lippard, with Dave Dillon at the piano. Miss Lippard is to be heard from very soon, in a better position than number two, for she has personality, appearance, a very good voice, costumes that are beautiful and an assistant who is more than a pianist. For he, too, possesses a voice and appearance. One costume in particular rivals that of the famous Peacock gown worn by the late Anna Held. In addition to being beautiful and possessing a voice, Miss Lippard plays the saxophone.

Then comes that king of ventriloquists, Marshall Montgomery, assisted by Emma Courtney. He is doing his same routine, but it still is as strong as ever for getting laughs. On his stunts, no comment is needed.

Of Vaughn Comfort, the audience could not get enough. And Jay Wex Jones, despite his somewhat startling billing, "The Marvel of the Piano," also came in for a goodly share of applause. True, he is very good, but "marvel" takes in a lot of territory. Comfort's voice is the rare Irish tenor type that always does more than please.

Charles Withers and Company is the manner in which "For Pity's Sake" is now billed. It is some years since Withers has been seen in vaudeville in this country in the act and he puts it over to great effect. Frankly, though, Thomas Duray, who appeared in the farce while Withers was in England, gave a better performance. We missed the "it behooves me to speak," and several other bits which Duray formerly did. The cast of Withers' company is also smaller than that which appeared with Duray.

Well, Bill Dooley did what we said his brother Jed should do. With the assistance of pretty little Helen Story, Dooley stopped the show cold and was not permitted to leave until he had rendered a speech of thanks. Every line and bit went over for its full value with the audience. And Miss Story won admiration with her chic personality. It seems as though Bill has discovered that "certain something" that was formerly missing.

Harry Carroll, with a new cast except for Harry Miller, again offers his "Varieties of 1920," with one or two changes. Carroll, also, was not permitted to leave before thanking the audience. Mention might be made here of William McElwain and his orchestra for the excellent manner in which they played the music for the act, though such things are not unusual here.

Milt Collins had a few walkouts to contend with, but then every audience cannot be absolutely perfect. Despite those few, Collins had them laughing soon after he was on and kept them going.

The audience remained seated for Turner and Grace to do their clever juggling novelty.

G. J. H.

HAVE NEW ACT

John Keit and Charles Dutton are breaking in a new act called "The Best Man," in which they expect to open in New York in about two weeks.

HEAVY CABARET FINES

CHICAGO, Ill., Dec. 13.—That the campaign against "cheating cabarets" as started by Judge Landis, is in earnest, was made evident last week when a report was circulated to the effect that, should convictions be obtained in any of the cases, not only would heavy fines ranging from \$15,000 to \$25,000 be imposed, but that those convicted would serve terms in Leavenworth as well. Indictments were returned against Fred Man and Frank M. Howard, both big cabaret owners, on counts of selling and having in their possession liquor, which was sold illegally. Many of the cabarets may be closed as public nuisances.

MISS ANGLIN TO DO PIECE

Margaret Anglin will present "Iphigenia in Aulis," a play of Euripides, at the Manhattan Opera House April 4, with a special musical setting composed by Walter Damrosch, which will be interpreted by the Symphony Orchestra, under the direction of the composer.

Miss Anglin's appearance in the Greek drama will in no way interfere with her performances in "The Woman of Bronze" at the Frazee theatre, with the exception of the night of April 4.

SOPHIE AT MARIGOLD

CHICAGO, Ill., Dec. 13.—Sophie Tucker has decided to remain in Chicago and has accepted an indefinite engagement at the Marigold Gardens, a northside cabaret. She is undoubtedly remaining in this neighborhood until a verdict is reached in her divorce action, now pending against Frank Westphal. Ernie Young has been handling Miss Tucker's affairs with local cabarets.

PATCH RE-OPENS PIECE

CINCINNATI, Dec. 13.—"It's Up To You," William Moore Patch's comedy, revised and recast, opened at the Grand Opera House here this week, following which the company goes to Buffalo and is due to appear in New York the first of the year.

The new prima donna is Elsie Bartlett and featured prominently are Ada Meade and Florence Earle.

PANTAGES RAISING PRICES

SAN FRANCISCO, Dec. 13.—Pantages has started to increase the prices of admission to his houses. Beginning December 1 they have been as follows:

Night prices are 50 cents all over the house, with a 60 cent price for box seats; former prices were 40 and 50 cents. Matinee prices now are 25, 30 and 50 cents for boxes, including war tax.

ASHER'S OPEN HOUSE

CHICAGO, Ill., Dec. 13.—Asher's new Portage Theatre opened its doors on Dec. 11, playing to capacity houses throughout the entire day. The new house is located on the northwest side and has a seating capacity of 2,500. It is devoted to motion pictures, playing vaudeville on Saturday and Sunday.

"INSPIRATION" CLAIM SETTLED

The complaint of Harvey Bowen, who owns the "Inspiration" act done by Horner and Norton, against Riggs and Witchie, for infringement on the title, "Inspiration," has been settled. Riggs and Witchie have promised to change the name of their act.

BENEFIT AT HIPPODROME

The Catholic Big Brothers' annual benefit, the proceeds of which are devoted to their welfare work among youngsters, will be held at the Hippodrome on December 26.

COLONIAL

Hurio, a veritable Hercules in miniature, in an arrangement of physical culture exhibitions and ring stunts, opened the show and did very well in sending it away. His act, while done slowly for added effect, is interesting enough to hold attention.

Jed Dooley, assisted by a girl who acts as the source of a few clever remarks by Dooley, with a drop that also gives opportunity for comedy, was second. Dooley dances, kids around with a saxophone, spins his ropes and, between the various stunts that go to make up his act, keeps up a running fire of conversation, scattered with laughs, snickers, smiles and giggles. Most of this is clever, snappy, ad lib comedy. His dancing and rope-spinning were more liberally received than the remainder of his act. Dooley is a clever performer.

Earl Gates and company, the latter consisting of two girls, one of them his dancing partner, the other his pianistic accompanist, offered a dancing novelty that was a sure fire hit from the very beginning. A peculiar incident occurred Monday night. Gates did an imitation of Pat Rooney, and Rooney sat out front watching it. The act will be reviewed in detail under the "New Acts."

Charles and Madeline Dunbar offered an animalogical act that was a riot, for they got laughs from the moment they came on until the last second of their offering. The turn consists mostly of imitations of various animals and fowls habitating in the barnyard and on the back fence. The comedy is there plentifully and is dished out in chunks, much to the amusement of the audience. They more than did well, for they took several bows, had to make a speech and acknowledged the receipt of a bouquet of flowers from an admirer.

Arman Kaliz, assisted by a large company, made up mostly of pretty, shapely, alluringly attired girls, who not only displayed talent, but natural charms aplenty, as well, offered his allegorical operatta entitled "Temptation," an epic in which is set forth a man's attempt to follow the road of free living and vice, without paying the consequences, only to learn that it cannot be done, and, repentant, to return to virtue, a prodigal. Kaliz plays man and lends charm, realism and art to his performance. His company rendered more than capable assistance, and to discriminate between them and give special credit to any would be difficult. All we can say is that they are an aggregation of lovable creatures who, by their natural accomplishments and charms, add color and grace to a remarkable production.

Vinie Daley, remaining upholder of the fame of a family in its day the most famous, demonstrated that their position was well won, as, indeed, it must have been if her work is a sample. Vinie, no longer a young woman, possesses the endurance and stamina of youth and retains not only a good singing voice, but her dancing ability. Her voice was in good condition Monday and her dancing a revelation. She stopped the show completely, drawing from the gallery gods their highest tribute, a steady growing volume of unbroken applause.

The Four Marx Brothers and "N'Every-thing" need no introduction, as was evidenced by the applause that greeted them on Monday night. They scored a tremendous hit, getting an abundance of laughter for their efforts and keeping up the humor of the audience excellently. No matter what you may think of this act as a comedy laughfest, it is, in the vernacular, all there.

La Belge Duo, two strapping fellows who offered a strong-arm act, concluded the performance. Harpo, of the Marx Brothers, aided them in keeping a goodly part of their audience by some laughable clowning. They presented a neat act that was well received by those who remained.

S. K.

VAUDEVILLE

CITY (Last Half)

Eddie Montrose, a comedian of the old circus school, depending on acrobatic falls, tumbles and various tricks for his laughs, opened the show. He works in black and white and with a vim and snap that sent him over with a bang. His work is crude at times, but snappy always.

Chappelle and Stinnette, man and woman, colored, who were on second, are possessed of good voices, know how to use them and make the best of their opportunity. When reviewed, they offered just a straight singing routine, which was received with salvos of applause and they could have had, had they wished to, taken an encore.

Hands Up," a sketch employing four clever juvenile actors, two girls and two boys, a maid and a man, was third. It deals with the tendency of the juvenile mind to run toward the extremes of good and evil. One of the boys is obsessed with the idea of becoming a burglar, one a business man; one of the girls wants to be a movie queen, and the other hasn't decided. The father, in order to teach them a lesson, dresses as a burglar and gives them a good scare, resulting in the desired reform. Of the four children, the one playing the vamp is the cleverest, though the blonde girl shows promise.

Percival and Listette, man and woman, in a novelty singing, dancing acrobatic act, were next. They presented a mixture of old bits, good stunts, a few songs and some dancing. The woman seemed handicapped by a sore foot, but her work, nevertheless, was tip-top. She makes a good appearance, has a good figure and works hard. The man takes a good many falls and gets plenty of laughs.

Knowles and White have been absent from New York for quite some time and their return in their self-same skit was a treat. They are still doing the salesman and the widow, as of old, and their offering won laughter aplenty.

Harry Rose, a nut comedian with the ability to size up his audience, followed. He had an easy time of it, making the patrons enjoy themselves, for he is one of those fellows you just have to laugh at, no matter what frame of mind you are in. He clowning around a bit, sang a few numbers, enacted a travesty, then sang another number, clowning some more and took an encore. He'd be a riot most anywhere.

The Aronty Brothers, in closing, presented a novelty acrobatic act in which strong-man work, iron jaw-work, trapeze and all, figure. They contrast in size and build greatly and add a thrill by having the little fellow handle the big one. The finish of their act is a spin on what looks like a hat tree, held in the jaws of the taller fellow, who is suspended head downwards from a trapeze, in the wings.

Carmel Meyers, in "The Gilded Dream," was the picture. S. K.

HARLEM OPERA HOUSE (Last Half)

Renard's routine consists of work on the trapeze, with a chair and ladder and a bit of iron-jaw whirling for a finish. His stunts are by no means better than the average run of such acts. In fact, the turn is somewhat below the average as far as thrills are concerned.

Sol Le Voy was the first talking act on the bill, campaigning for the police hospital fund. His main gag was "Will anyone give a dollar to see a cop go to a hospital?" Quite a few were anxious to.

The Elaine Sisters and Hurdle were evidently breaking in a new offering of dances and songs. The offering is neatly arranged and staged. What it needs, mainly, is work, to get the rough edges off. It will be fully reviewed under "New Acts."

How Kenneth Casey ever was booked into the show, or could be booked into any show, is a mystery. He was formerly a motion picture juvenile. His vaudeville routine was undoubtedly written, staged, produced and costumed by the Sunday Blue Laws Committee. It was laughless, smileless, joyless; in fact, it was very near worthless. He had two fair bits in about sixteen minutes. They were with the cornet and violin. But his other bits were so poor (it's the only word really describes them) that the effect of the good ones was lost.

Marino and Maley are doing less "wop" comedy and more hokum and, generally gave a good account of themselves, as they did here.

By the time Jean Adair and Company had started with their playlet, "Any Home," most of those in the audience had settled down to enjoy the show. "Any Home" will appeal to any vaudeville audience, especially as handled by the present cast.

The manner in which Elsie White has arranged her character song cycle is very clever and scored effectively here.

Battling Nelson, now working with seven "plants," closed the show. G. J. H.

JERSEY CITY (Last Half)

The Cevene Troupe, six in all, four women and two men, opened the show with a snappy wire walking exhibition that was unusual for the way in which it was presented, there being many departures from the set routine employed in so many wire-walking acts. They did well enough, getting quite a good deal of applause on their work, some of which is very showy and difficult. They make a good picture, all attired similarly, in white sporting clothes.

The second act was an aggregation of colored entertainers known as "The Dixie Four," four men who can sing, dance and get laughs, in the usual approved style of such acts. They were the first of the only two real hits on the bill, because they had a particular appeal, through their jazzy routine and manner of working, for this audience. They had to take two encores and even then the folks did not have enough.

The third act was Charles Halton and Company, two men and one woman in a comedy sketch dealing with theatrical life, although this fact is not evident until the close of the act, where it is unfolded for the audience that the action just depicted was only a playlet in rehearsal and the scenes shown just part of the play. The three then ask each other how they think the act will go over and, of course, they compliment each other, etc. The act, while it has a good many laughs throughout, is weak and should be rewritten.

Demarest and Doll offered their piano and comedy act, scoring quite a hit with it, the audience especially enjoying the neck falls and bumps, although when it came to applause they did not seem to know how it was done. They laughed and liked the act, but did not respond.

Raymo and Rogers, Italian comedian, in a pot-pourri of old vaudeville, burlesque and other gags and bits were, in the words of the actor, a "Panic." They got a whirlwind of laughs for their work and, for this house, an unusual amount of applause. They had the house in an uproar of laughter and good feeling and might have been doing their act still had they desired.

Then the paradox. Josie Rooney, assisted by two extremely capable young fellows, one a dancer, the other a pianist, offered a well arranged, dainty little dance act that did not get a ripple of applause, for in the vernacular, "they didn't know what it was all about." However, Josie Rooney's act will get plenty of, credit elsewhere.

Pictures closed the show. S. K.

AUDUBON (Last Half)

Judging from the attendance here of late, the opening of the Coliseum hasn't spelt the death of business for this Fox house by a long shot. In fact, every week sees a larger audience gathered and it won't be long before Ben Jackson will be having the same crowds at all his performances that were present last year.

The show this half of the week would do justice to a Palace bill.

Louis Darbe served as the opener, with a turn consisting of equilibrist and "upside-down" stunts, closing with the head stand on the swinging trapeze, as done by the Millettes. He has a good routine and pleased.

Now, if Miss Conroy, of Gillen and Conroy, would only acquire a little more stage presence, learn to sing without holding her arms by her sides all the time and loosen her vocal chords, the act would please in any house. Gillen officiates at the piano and, besides accompanying, does a solo well. Miss Conroy has a powerful voice, which sounded stiff, however, on the high notes. This, though, can be corrected with practice. They weren't permitted to leave before taking an encore.

Jim Hussey and his brother, offered the same routine of talk they did during the first half of the week, with the addition of a few more lines from Hussey's "Somewhere in Vaudeville." New songs were offered, among which was a "Floradora" comedy sextette number that was a riot. Hussey also used Fannie Brice's "Rock-away Baby."

Following the news reel, the new combination of Arthur Fields, the phonograph singer and Archie Gottler, the song writer, made their bow to vaudeville and stopped the show cold. See "New Acts."

We have seen Phil Baker innumerable times. But never did we see a funnier or cleverer performance than he gave on Thursday evening. If Baker has been working this way all along for the past few months, we can't blame Ziegfeld for grabbing him. The plugger who assisted from a box possesses a good voice and sang effectively. Baker did more than stop the show on Thursday evening; he almost ruined it, for they simply couldn't get enough of him.

The Japanese Review, a combination of scenes and girls, closed. There is a female quartette who sing very well and girls that pose in beautiful scenes. The act is excellently put together. G. J. H.

GREENPOINT (Last Half)

The show was opened by Tom and Adele Leo, who offered a routine of novelty juggling stunts that proved an acceptable number one act and served to send the show on its way. They work in a manner that appeals to an audience and the act is very nicely staged, as well, which adds to its acceptability.

In the second position came Fulton and Burt, man and woman, who offered a specially written novelty skit entitled "The Hold-Up Girl" and succeeded in winning a good portion of applause. Both people in the act are clever, although the burden of the work falls upon the shoulders of the man. The act itself is a sure-fire laugh getter, containing more than the usual abundance of good lines. For fuller details see "New Acts."

Third position fell to John W. Ransome and Company, who offered a playlet wherein is mixed the dramatic with the comic in such proportions that the action of the sketch is equalized. The act calls for the services of three men and one woman. How they got by in their dramatic scenes on Thursday night is marvellous, for the house was in a kidding mood and disaster would have followed a false step on their part. See "New Acts" for detailed review on this also.

Dooley and Storey, man and woman, in a singing, talking, dancing pot-pourri, were fourth. Their act, a pleasing conglomeration of novelty bits, tastefully arranged, pleased immensely. An unfortunate occurrence in the audience worked against it, but they overcame this and finished strong. In the midst of one of Dooley's numbers, someone in the gallery dropped his hat, which fell into the orchestra and occasioned quite some laughter. Their act, too, will be reviewed in detail under "New Acts."

McKay and Ardine, the same as ever, followed. McKay has lost none of his particular peculiar mannerisms and his aptitude for kidding an audience is as keen as ever. He had little trouble holding them in hand and their singing and talking skit, with a little dancing as dressing, was a riot, nothing short. He had to give an encore, for which he sang a ballad and put it over, too. Their act was once a fixture hereabouts for a long time and their return showed that they were still remembered.

The Falcon Brothers, three in number, who concluded the vaudeville portion of the entertainment with their gymnastic, acrobatic offering, proved to be a good closing turn, for they held them in fine shape and won plenty of applause for their individual and collective stunts, all done in shipshape style, with plenty of snap. "The Jack-Knife Man" was the feature picture. S. K.

PROCTOR'S 125th ST. (Last Half)

The usual drab, slow-moving, applause-less supper show was opened here by the Elder Sisters, who work in a special set in one and a half and who do the usual routine of dancing done by sisters or any two girls in the opening spot.

Followed then McDonald and McLeod, who offer Irish comedy of the usual kind, in the usual supper show manner. A "plant" works with them from a box.

About the least effective act during a supper show performance is a sketch. Perhaps that remark can also be referred to in regard to the title of Corrine and Williams' offering, which is "The Handicap." This pair have been doing the act for some time now and do it well. But it is a sketch, and as it was given at a supper show, why speak of applause, suspense or thrills?

Perhaps memory is playing tricks with us. But, wasn't it Ben Smith who used to speak in a high tenor voice? We're pretty sure it was. Well, he is talking, lower, now. Or, perhaps it is his second show voice. In singing, the tenor is again discovered. It is a pleasing voice. The talk is also clever at times.

Only five acts again, this half of the week. They had only five during the last half of last week, due to a revue on the bill. This time, the lack of one act was caused by the presence of "Not Yet Marie," which closed the show. The same Bambino who was in the act when it opened two years ago or so, is still appearing. The rest look new.

Somehow, the act is not as effective since Eddie Buzzell and Peggy Parker were seen in it. But it still pleases and that's what counts. G. J. H.

LAMP WITH MANHATTAN EXCHANGE

John Lamp, formerly manager of the Proctor house in Mt. Vernon, is now with the Manhattan Booking Exchange, as assistant to Arthur Klein, manager. The exchange is now booking twenty-six theatres in the Middle West and South.

COLISEUM (Last Half)

House sold out again on Friday evening. It seems as though quite a few of the Bronxites make weekly and semi-weekly trips.

Magicians that present a really clever routine have been so rare in New York during the past two seasons that it really was a pleasure to see the offering which K. T. Kuma and his company of two girls and a young male assistant presented. True, there are acts in the business that are better in this line of work, but that fact doesn't mean that this turn is any the less entertaining. One of the girls sang two solos pleasingly.

A dandy closing bit with "bones" and tambourine, sent Elkins, Fay and Elkins off to a wonderful hand. The trio have a fairly good routine otherwise, which includes a soft shoe dance by two of them that is very good. This would go much better if the two could rid themselves of the somewhat frightened expression on their faces while working. The tenor, also, would do well to sing in softer tones, as he often drowned out the other two.

Bob Hall is clever, quick-witted and all that, but why spoil a perfectly good act by plugging Bob Hall so much? Of course, some of it is done in comedy vein, but the ego is noticeable despite that. His "Mammy" ballad, which he claimed to have written himself a few days earlier in the week, is not good. In fact, it's poor. We give him credit for the Henry Ford line, even though it was somewhat like waving the flag with this audience.

After the police fund collection was taken up, with Hall speaking for it, that personality couple, of whom one cannot tire, appeared in the persons of Ed and Birdie Conrad. Their work, by no means, resembles that of Whiting and Burt, but it has the same effect. For it is original, clean and of the kind that warms the heart of an audience from start to finish. Birdie Conrad gets more adorable with each performance. The audience couldn't get enough of them.

It was a coincidence that Eddie Conrad's old partner, George Mayo, followed him on the bill, with Allman and Mayo. Considering that Allman had not worked with a male partner for some years before teaming up with Mayo, he is to be given credit for excellent straight work. Mayo's He-brew comedy was one laugh after another. This is the same act which Mayo did with another partner for a few weeks in New York last season.

The Lee Kids, playing a full week here, are still doing "The New Director." Jane did more clowning than usual, with good results. Katherine is a wonderful little feeder. G. J. H.

PROCTOR'S 58th ST. (Last Half)

Lorner Girls combine personality with an ability to gracefully step and went over to a good hand in the initial spot of the vaudeville part of the bill.

Hufford and Merry, a man and woman, pleased in the second spot with some singing and comedy chatter. They put their material over with a punch and were rewarded by a number of plaudits.

Jean La Cross easily registered in the hit column through the medium of a sweet voice and a charming personality. Her numbers showed taste in their selection and she was also gowned becomingly. A young man accompanied at the piano.

Larry Reilly and Company also went over to an emphatic hit. He is not only a versatile entertainer, but a clever showman. All of his stories went over with a bang, his vocal efforts were equally well applauded and he went big with "Top O' the Mornin'." A clever little Miss assisted and won volumes of applause through the medium of an Irish jig and a published number. She makes a valuable assistant to the irrepressible Reilly.

The writer has heard audiences emit all manner of laughs from chuckles down to giggles and then back to guffaws, but he has never heard an audience give forth such a variety and volume of laughs as did this one during James B. Carson's act. Carson is an able comedian, bright, cheery and likeable, and his present vehicle entails enough meat to start most any vaudeville audience on a laugh spree.

Irving and Banks, two female impersonators, will also be reviewed under "New Acts," as is the act "Toonerville Tooters."

RAKER TO STAR FOR WOODS

Lorin Raker, now appearing in "Summertime," a vaudeville sketch, is to be the featured player in A. H. Woods' production of Avery Hopwood's latest play, scheduled to take place early in February in Chicago. Raker has been signed by Woods to a long term contract, with a guarantee of twenty weeks a year.

VAUDEVILLE

DAVE WHITE AND CO.

Theatre—Proctor's 5th Ave.
Style—"Capers of 1921."
Time—Twenty-three minutes.
Setting—Full stage.

"Seabury and Shaw Present" will soon become a catch line. Ever since Billie Shaw and her husband, William Seabury, decided to do two different acts and produce on the side, they have never done anything by halves. In this case, Miss Shaw is to be given all the credit, for she staged and produced "Capers of 1921" alone. The dance numbers were staged by Dave White, who is given feature billing.

It was two years ago, or perhaps a few months less, that Dave White split with Sammy Berk and went with Miss Shaw in "Billie Shaw's Revue." Now comes "Capers of 1921," presented by Billie Shaw, featuring Dave White. It has a supporting cast composed of Oscar Lloyd, vocalist; Bell Mont and Lang, dance team; Harry Squires, prologue; Billie Busey, Virginia Miller and Mildred St. George. Each are specialty artists, which means that expense has not been spared. Nor has it been in staging and costuming the act.

The staging is full of novelties. So are the numbers. White's introduction to his dance imitations is the cleverest bit of its kind we have as yet seen. He only does three, consisting of Rooney, Seabury, and George White. He does them briefly, but enough of them to prove he can do them.

But, better than the imitations, are the original Dave White numbers, the "souse" bit in particular, to which Dave White is always adding steps and improving the old ones. Bell Mont does her toe work well, though she was somewhat nervous when reviewed. Her partner, Lang, also had a good inning with a Russian specialty.

The three girls are very capable. The blonde one seemed to work with more spirit than did the others when reviewed. Her kicks were higher and her splits lower. Harry Squires had little to do, but rendered his lines well.

The main fault with the act was its newness. And every act, at some time, possesses that fault. All it needs is one or two weeks' work and it will be set for the best houses.

G. J. H.

ANDERSON AND GRAVES

Theatre—Proctor's 58th St.
Style—Comedy Novelty.
Time—Fifteen Minutes.
Setting—Special, in Three.

Parlor, bedroom and bath, in the fuselage of a dirigible balloon, is the set used very effectively in this clever and altogether novel act.

The act has a very humorous opening, in which a wife is waking her spouse from a nap in the bath-tub. He dresses and they say a lot of things that are funny on account of their incongruity with the scene.

The engine stops and neither of them seems to know how to start it again. He tinkers about with it and lights a match to see whether there is any gas in the tank, with the usual ludicrous results when the tank flares up. He finally finds a way to start it and tells his wife to throw out the switch. She disconnects it, and throws it overboard. After the engine has started, apparently of its own accord, they decide to go to bed, a racy touch being added when the woman undresses behind a sheet on which her shadow is thrown. The man goes to bed in the bath-tub and suddenly receives an unwelcome sprinkling from the shower attachment. His wife then reminds him to put out the cat and the act closes as he jumps out of the tub.

The act was a big hit and with an improvement in material, there is a chance for it to land in big time where its novelty would be sure to be appreciated.

J. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 23, 25 and 29)

FULTON AND BURT

Theatre—Greenpoint.
Style—Novelty skit.
Time—Fifteen minutes.
Setting—One and one-half special.

The curtain rises, disclosing a blue pink drop with lavender hangings, arranged so as to represent a studio, with two entrances, one centre and one left stage. A pale blue and amber light is thrown over the entire.

Jack Fulton then enters and bangs his hat and coat on a coat tree, which, with a bench and a telephone table, completes the stage scenery. He then dons an artist's smock, lights a cigarette and is about to call up a lady friend, when a masked and cloaked girl enters and demands that he hold up his hands. The act gets its title "The Holdup Girl" from this. Some witty, snappy dialogue ensues, in which it develops, after a short scuffle has succeeded in serving to unmask the bold intruder, that Jack and Alice have been beknown to each other for a long time.

After several minutes of very funny quips and exchanges of witticism, the girl tells him that she is broke, whereby he gives her thirty-five cents and a kiss. More dialogue and then the girl departs in a huff. Jack, disconcerted, goes to the phone and calls "Anno Domino 1850," first asking for "long distance." He gets his number and asks to have an old fashioned girl sent up to him. She arrives very quickly, attired in rose, pink and black, after the Colonial style. Of course, she is very shy, has never been kissed, nor ever flirted. Jack takes it upon himself to teach her and soon discovers that she is quite well educated.

He then tells her he is an artist and she, guileless little soul, knowing no evil and fearing none, consents to pose for him, proposing that "next to nature" is the best. However, he has another picture in mind, which he tells her of, in a specially written number called "My Picture of You." It is one of the two numbers in the act and concluded the act. There is another song and dance during the enaction of the first portion of the act.

The setting employed in the act is beautiful, the costumes very neat and well made and the dialogue, music, lyrics and dances all that could be asked for. It is a dainty, surefire offering, built for a good spot on the big time. Fulton proves himself a capable artist, both as comedian, singer and dancer, while his partner shows ability and wears her clothes well, making a pretty stage picture.

S. K.

AILEEN STANLEY

Theatre—Audubon.
Style—Singing.
Time—Fourteen minutes.
Setting—One and half (special).

After a short season in musical comedy, Miss Stanley returned to vaudeville at this house with a new routine, a blue drop and a pianist. It may have been the fault of our eyesight, her gown, or it may be actually so, but Miss Stanley did appear to have taken on quite a bit of weight.

"The Personality Girl," as she was billed in vaudeville last year, is doing a new routine of published numbers, consisting of a jazz number, "rube" song, "blues" and an "Irish" number. More weight, or less, there is something about this tall woman that just makes one like her style of work. She has that easy, drawling, Southern manner of delivering a number, of which one just can't get enough.

They liked her here and they'll like her in other houses.

G. J. H.

FOX AND KELLY

Theatre—Proctor's 23rd St.
Style—Comedy sketch.
Time—Sixteen minutes.
Setting—One and full.

Judging from the bits employed in this turn, Fox and Kelly have spent most of their time in burlesque. They are using an act very similar to that employed by Sam Sidman, who showed it at Fox's City Theatre last season when he made a short tour in vaudeville. The finish, however, has been changed and contains a better laugh than Sidman's offering did.

The Hebrew comedian resembles Solly Ward, not only in appearance, but also in his style of work. The woman is heavily built and renders fairly good support.

The opening is in one, showing two adjoining 'phone booths in a department store. The man and woman enter them, unseen by each other. Both call the same number and finally get each other on the wire. It is found that they are man and wife. One claims that she is in Lynnhurst, at her mother's house, and the other announces that he is in Yonkers 'pulling off a business deal. After they hang up, both 'phone different parties, one to make a date for a bridge party and the other to arrange for a poker affair. On exiting from the booths, each discovers the other. Surprise! Argument! Both decide to go home. Another drop is shown, both carrying on the quarrel in their limousine. To full stage, showing the interior of their home. Argument still going strong. Finally, he decides to leave home.

Follows then, the old burlesque bit with the packing and unpacking of the valise, as done by Solly Ward and Marion Murray in their offering "Babies."

At last he cannot stand it any longer and, taking the family jewel, a bottle of home brew, stalks out of the house. A shot is heard, the wife screams and hubby re-enters a wreck. While she implores him to forgive her, and not to die, he explains that the home brew exploded. Selah!

The offering is replete with laughs. The comedian handles his role excellently. The act should please the average audience.

G. J. H.

PERRY AND BONNIE

Theatre—Proctor's 58th St.
Style—Piano, song and dance.
Time—Fifteen minutes.
Setting—Special, in one.

Before a strikingly pretty drop of gray silk, on which an octagonal lamp, draped in red, is suspended, with the man at the piano, the girl opens with a published number, scoring a fair hit with it. The set is a very handsome one and helps the impression the act makes, enormously.

The man then entertains with a selection, while his partner is changing into a chic little suit of pajamas. They both sing the next number, which also went well, the man working very neatly in a Tuxedo. He sings a specialty number with a couple of good catch lines and then the girl returns in a dainty soubrette costume and they close with a nice little song and dance.

Altogether, the act reflects the good taste of the team, their set, material and songs, all being of the quality that makes for entertainment of the more refined kind. They are sure to hold their own in houses of this class.

J. H. H.

FRANKLYN, CHARLES & CO.

Theatre—American.
Style—Novelty Acrobatic.
Time—Twelve minutes.
Setting—One and Three.

Two men and a woman, open with a song that gives the act a very slow start. The two men follow this with some dancing in which they attempt all sorts of difficult steps with little success. Neither of them is graceful and their efforts in this direction mar the presentability of the act. The girl sings a number in a pleasant soprano and, as the drop is removed, goes to the piano in a set in three. The two men then come out and do a good satire on the conventional Apache ballet and score very heavily with this bit.

The girl then sings another number while the men are changing and does better than before. The men then appear in black tights, and, marvelously developed, make a striking show of rugged beauty. They work in a little clever comedy before beginning the feature of their act, which consists of a series of slow lifts and balances, one of which is as good as this reviewer has seen anywhere in vaudeville.

Omitting their opening song and dance, the act shows every evidence of big time calibre. A little judicious pruning will accomplish a great deal toward the attainment of their proper place in the variety world, however.

J. H. H.

FRED WHITEHOUSE

Theatre—Proctor's 23rd St.
Style—Song and Talk.
Time—Fifteen Minutes.
Setting—One.

Working in full dress, Whitehouse opens with a published number which he has sung for the records and follows with another of his own composition. Both went over as big hits, Whitehouse's reputation and his clear voice combining to win sustained applause.

He should confine his efforts to songs in his next bit, in which he essays the difficult role of a monologist and which slowed up his act to a considerable extent. The quips he is using have long since been worn into obscurity, some of them, like asking the women in the audience who do not go through their husbands' pockets, to raise their hands, being venerable enough to justify the activities of the latest "blue law" movement.

He follows this with two more songs, which he rendered with splendid results, being compelled to take an encore and a large number of bows. With the elimination of the talk, his act will be sure fire from the word go.

J. J. H.

EMMA O'NEIL

Theatre—Jersey City.
Style—Singing.
Time—Twelve minutes.
Setting—One.

Supplied with some good numbers, most of which have meaty lyrics, Emma O'Neil went over to one of the best hands of the bill at this house. Her voice is well suited to the style of song she uses and she has the necessary personality to sell her wares.

Miss O'Neil makes her first entrance as a bride, carrying a tiny parasol. It is supposed to be raining, but an attempt to create this illusion was rather poorly executed by flashes supposed to represent lightning, but which could have meant almost anything.

In singing a number, Miss O'Neil is attired in a black brocaded evening gown. The song deals with the present day tendency of reformers to change everything under the sun, and, needless to say, went big. The other numbers are also in a light vein and were all well received. A young man accompanied at the piano.

J. Mc.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

AUSTRALIANS WANT TO JOIN
WITH BRITISH ORGANIZATIONS

First Step in Forming of Long Proposed International Organization Taken by Australian Body, Which Sends Representative to English Organization to Make Arrangements

LONDON, Dec. 11.—An effort is being made here by the Australian Federated Artists to become affiliated with the V. A. F., in order to insure the well being of artists from both countries who may be visiting the other. This is a continuation of a movement started some months ago in which it was planned to form an international combine of artists all over the world, only the muddled state of international affairs, exchange and the uncertainty of political issues preventing its becoming an actuality. Now, however, the Actors Federation of Australia has decided that an affiliation with The Variety Artists Federation would not only serve as the stepping stone to the greater organization, but would help remedy a great many evils existing in both countries and being especially annoying to visiting artists from the other.

In accordance with this decision, Barry Lupino has been instructed by Charles Dunn, president of the Australian body, to approach the V. A. F. and prepare the way for such an affiliation. He has been instructed to give reasonable assurance of good faith, protection and sincerity to the

organization, and has already proposed the coupling. It awaits only the decision of a caucus of the members of the V. A. F. to make this long sought and looked for doubling up a permanent reality. Among the many things which have hindered the taking place of this affiliation previously was the fear of discrimination against English artists by Australian, but the A. F. A. assures the V. A. F. that this is only an effort on the part of a certain set, themselves imported acts, now settled and prosperous in Australia, to raise a false patriotic issue.

In accordance with the proposed affiliation, theatrical papers in London and throughout England have started a campaign of elucidation of the proposed affiliation and the benefits possible thereby, the evils eliminated and the possibilities for the furtherance of the original international scheme, and urging performers contemplating visits to Australia to join the organization. Theatrical publications in Australia are also carrying on a similar campaign and they, too, are urging performers to join the V. A. F. when they arrive in England.

DANCER KILLS HERSELF

BERLIN, Dec. 12.—Malvina Vivian, Spanish dancer, has committed suicide here.

Her last act was typical of her. Having put prussic acid in a glass of champagne, she toasted every one in the gambling hall of the Casino at Meran (in Italian Tyrol), drank, and then fell dead across a table, surrounded by merry-makers.

Malvina Vivian was a fisher girl whom a rich German bought for 1,000,000 pesos and took to Paris, where she was trained as a dancer. She later became a sensation in Berlin theatres. Her rich German friend provided her with a palace, and she became the richest and most prosperous artist in Germany. Gambling caused her downfall.

Last Spring she became involved in a burglary, having employed a professional Berlin thief in order to obtain jewels with which to pay off her gambling debts.

Freed, but still suspected, she went to Meran, where she lost 400,000 marks and all of her friends.

After her suicide the police closed the Meran Casino.

OLIVE THOMAS INQUIRY ENDS

PARIS, Dec. 9.—Examining Magistrate Pamart, after considering all the facts in connection with the death of Olive Thomas (Mrs. Jack Pickford), the moving picture actress, which occurred here last September from mercurial poisoning, has decided that there is no evidence to start any criminal proceedings. The case is therefore closed so far as the authorities are concerned.

ARBUCKLE LIKES LONDON

LONDON, Dec. 9.—Fatty Arbuckle is enjoying himself thoroughly in the London fog.

"London is surely the world's wonder city," he said in an interview. "I went to bed last night in the dark and when my valet called me this morning it was darker than it was last night."

PRODUCING OWN PLAY

LONDON, Dec. 11.—Jack Fortescue will produce, early in the coming year, a four act play written by himself in collaboration with Ernest Longstaffe, called "The Public Defender."

BESSIE CLIFFORD ATTACKED

LONDON, Dec. 10.—Bessie Clifford, the American dancer, appeared as complainant against Mrs. Hettie Kinsler in a police court here this week. The American actress declared that she was dining in the Carlton Grill when Mrs. Kinsler approached in the most threatening manner.

"Crying, 'I'll have your life!' she drew a bottle from her pocket and threw its contents over me," said Miss Clifford with emotion. "The horrid stuff burned my dress. This lady has the idea that her husband is paying me too much attention. That is perfectly absurd—I would not permit it, as every one knows who knows me."

Miss Clifford said further that when she was leaving her home, not long ago, she encountered Mrs. Kinsler.

"She behaved in a way that caused every one to stop and look at me, which, of course, was extremely objectionable to me," said Miss Clifford.

The judge bound over Mrs. Kinsler to keep the peace. Miss Clifford has appeared in various performances here, the most notable, perhaps, the London Opera House revue, "Come Over Here."

PLAYS UP WOODS ARTICLE

LONDON, Dec. 12.—The Stage, in this week's issue, plays up an article written by A. H. Woods, a photograph of the American theatrical producer also being carried. In the article Woods comments on the so-called "slump" in the theatres, saying that, as far as public patronage in New York is concerned, there is anything but a "slump." The reaction, he says, is an inevitable one that was bound to follow the end of the war.

DUSE TO RETURN

ROME, Dec. 12.—Eleonora Duse, the Italian authoress and actress, will appear on the stage again after nearly ten years of retirement in her villa near here.

Her first appearance will be in this city in January, when she will play the star role in a company of her own.

DANCER HURTS FOOT

LONDON, Dec. 11.—Mlle. M'Latta Dolores injured herself while appearing at the Granville recently. While dancing, her foot caught in the carpet and she twisted her ankle badly.

WANT OPERA AT COVENT GARDEN

LONDON, Eng., Dec. 11.—Reports are in circulation here that an American woman, prominent in social and art circles here and New York, is attempting to organize a syndicate in which wealthy patrons of the arts, like herself, will be interested, for the purpose of reviving opera at Covent Garden next season. The scheme is to alternate the company between the Metropolitan Opera House, in New York, and Covent Garden, here. Two hundred and fifty thousand dollars is said to be the amount the syndicate is willing to lose during the first season of the scheme's operation, should it go through. The names of those interested have not been divulged as yet.

SHAW COOLLY RECEIVED

LONDON, Nov. 24.—From reports received here, Bernard Shaw's latest play, "Heartbreak House," which London has not yet seen, did not meet with much enthusiasm when presented at the Burg Theatre in Vienna. At its opening there parts of the piece were hissed.

On the other hand, a Spanish translation of Shaw's "Pygmalion" has been well received at the Esclava Theatre, Madrid, while a revival of his "You Never Can Tell," with Lady Tree and her daughter Viola in two of the principal parts, is drawing big crowds in London.

"MILESTONES" REVIVAL POPULAR

LONDON, Dec. 10.—The revival of "Milestones" which opened recently at the Royalty, is meeting with success at that house. The role of John Rhead is played with polished art by Dennis Eadie, while Hubert Harben and Haindee Wright, also make their reappearance in the piece. Others in the cast include John Howell, Michael Hogan, Stella Jesse and Ada Barton.

LONDON MANAGERS SWITCH

LONDON, Dec. 11.—Charles Gulliver has arranged for the transference of Bertram J. Seabrook (late in charge of the L. T. V. publicity department) to the management of the Empire, Wolverhampton. T. Philips, who is at that house, will go to London to manage the Hippodrome, as Jack Somers has left there to take charge of the Stratford Empire.

REPRESENTS FROHMAN, INC.

LONDON, Dec. 11.—Miss Frances Slater has been appointed successor to the late W. Lestocq, with the local branch of Charles Frohman, Inc., in Chambers, Regent street, W. 1. Miss Slater was for twenty-five years private secretary to the man she is succeeding and is familiar with the work.

"THE STORM" A HIT

LONDON, Dec. 10.—"The Storm," produced here recently at the Strand by arrangement with George Broadhurst, has caught on at that playhouse and is being well received by enthusiastic audiences. Arthur Bourchier, James Dale, H. K. Aylliff, Norman Page and Kyrle Bellew comprise the cast.

WANTS GERMAN ACTS TAKEN

LONDON, Dec. 11.—Berol Konorah, president of the International Artists Lodge, is visiting here at present. He will meet the executive committee of the Variety Artists' Federation in an attempt to arrange an exchange of acts between Germany and England.

EXPECT BIG JANIS BUSINESS

LONDON, Dec. 11.—The pit in the Queen's Theatre is now being removed to make room for seats, as the Elsie Janis show, which is coming in, is expected to do big business.

ADD FRONT PIECE

LONDON, Dec. 11.—A front piece called "A Case of Arson," has been added to "The Right To Strike," by Messrs. Lion and Kenyon, as it was found that the last play ran too short.

WRITER'S TROUBLES CONTINUE

BERLIN, Dec. 10.—The legal troubles of George Kaiser, Germany's greatest living dramatist, and the first to have a play produced in London since the war, are causing quite a stir among writers, leading periodicals and newspapers here. That the demand for his plays has not been affected, however, is attested by the fact that 175 theatres have contracted for plays by him since his recent arrest.

The charge on which he was arrested and which has caused such a stir here is that he sold furniture and tapestries out of a house he was occupying in the absence of the owner. As yet, the charge has not been denied. His wife has even gone so far as to try and have the blame placed on herself.

Has a poet the right to act differently than ordinary mortals and does his behavior come under a sort of poetic license? This is the substance of a question that is at present being discussed at great length by the German newspapers and magazines as a result of the playwright's arrest. His friends maintain that he may have been slightly out of his mind when the alleged trouble occurred.

Meanwhile, Kaiser's "Europa," which recently had its premiere at the Grosses Schauspielhaus, is attracting unusual attention, partly as a result of its artistic merits, but mainly because of the legal difficulties in which its author has become involved. German writers, including Sudermann, Max Dreyer, Stefan Grossman and Frederic Wolf are behind a movement that opposes the boycotting of this piece, as well as others of Kaiser's plays because of his arrest. As yet, however, there has been little sign of any intention to boycott the productions.

The opening night of "Europa" was marked by mingled cheering and hissing, most of which resulted from the conflicting views regarding Kaiser. Some of it was attributed to approval or disapproval of the staging of the piece, decidedly futuristic in style. The incidental music, of a weird type, completely spoiled some people's ability to enjoy the show and resulted in most of the expressions of disapproval.

"GREATER LAW" DOING POORLY

LONDON, Dec. 10.—"The Greater Law" is not doing well here, the blame for which, Victoria Cross, the author, has placed upon the shoulders of the players. She claims that one actor even went so far as to interpolate seven minutes, drive into the piece. On the other hand, some of the players maintain that she knows nothing about play-writing. Whether Miss Cross is right about the players being at fault or not, it is apparent that the piece will have to be turned over to a thoroughly experienced dramatic author if it hopes to get by.

"THE DRAGON" PRODUCED

LONDON, Dec. 11.—"The Dragon" has been produced here at the Aldwych theatre by R. E. Jeffry. The cast contains Evadue Price, Alan Borthwick, Earva Penna, Leonard Calvert, Asa Romin, Lewin Mannering, W. Cronin Wilson, Christine Silver, John Astley, W. Kershaw, Maurice Norman, Matthew Boulton, Frank Arlton, Graham Pocket, Sybil Napier and Gertrude Sterrol.

REINHARDT IN COPENHAGEN

COPENHAGEN, Dec. 9.—Max Reinhardt has arrived here and has started his guest performances with a production of "Faust." His Scandinavian stay is not expected to be very long, after which it is uncertain as to what he will do.

JAMES MATTHEWS ILL

LONDON, Dec. 11.—James W. Matthews, manager of the Aldwych Theatre for James K. Hackett, is to undergo an operation shortly. He was a manager for Charles Dillingham a few years ago, in New York.

"PETER PAN" RETURNS

LONDON, Dec. 11.—"Peter Pan" will return to this city on December 20, and open at the St. James Theatre.

BURLESQUE

EXPERIMENT ON NEW TYPE OF SHOW

EXPERIMENT AT HAYMARKET

The Haymarket Theatre, Chicago, will undergo a change of policy commencing next week, which, if it proves successful, may be tried in other American wheel houses.

Irons and Clamage, who have the house, will install a continuous policy, the house opening at one o'clock in the afternoon, and running until eleven p. m.

There will be five vaudeville and a feature picture given, in conjunction with the regular burlesque show. The burlesque companies will play a matinee and night performance. The prices of admission will be 25 and 50 cents.

"The Big Sensation" will be the attraction there next week.

A paragraph in a circular sent out to managers upon the subject, says:

"It has been arranged by this office that the attractions are to pay the Haymarket \$600 each week for their share of all extra acts, bill posting, newspapers, etc. In fact, the \$600 is to cover every item of expense for the attractions, and you are to share 50-50 on the gross business."

KRAUSMEYER TO START AGAIN

Billy Watson's "Krausmeyer's Alley" will again take the road on Christmas Day, playing only one night stands. All their scenery will be hanging stuff that can be tacked and tied on.

There will be 20 people in the cast, including eight chorus girls. All baggage is to be checked. Jules Jacobs will again play Krausmeyer, while Doris Claire will be soubrette. The Russell Sisters, and Sweeney and Rooney, will also be in the cast and do specialties.

BUY OUT THE HOUSE

NEWARK, N. J., Dec. 12.—The Irvington Lodge of Elks No. 1,245, has taken the entire house at the Gayety for Tuesday night. Manager Evans also has the Prospect Piquart Club coming Thursday night. It has also taken the entire house. "Sweet Sweeties" is the attraction.

FRANK SILK CLOSES

KANSAS CITY, Mo., Dec. 11.—Frank Silk, who has been featured with the "Tittle Tattlers" company, closed at the Century, here, tonight. Billy Wilde left New York today for Minneapolis to take his place.

BENNY HOWARD SIGNED

Benny Howard has been booked with the "Beauty Trust." He will open in Buffalo, Saturday night. He takes the place of Gene Shuller, who gave in his notice. Booked by Ike Weber.

FRANKIE DALE PLAYED PART

Theda Bernard, ingenue of the Rose Sydel London Belles Company, was ill during the week the show played Waterbury. Frankie Dale played her part for her.

LEAVING MOLLIE WILLIAMS

CHICAGO, Ill., Dec. 13.—Beatrice Nash, ingenue of the Mollie Williams Show, closes at the Star and Garter Theatre Saturday night.

BRICMONT CLOSES

PHILADELPHIA, Pa., Dec. 11.—Chic Bricmont closed with the "Kewpie Dolls" at the Trocadero here, tonight.

REEVES HAS SHOW BACK

Al Reeves is again handling his "Joy Bells" Company on the Columbia Circuit. James E. Cooper it was reported, had an interest in the show for a while. He and Billy Wells put in some new material before it came into the Columbia, Cooper taking a certain percentage of the show, it is said.

He at once re-engaged the Ten Noy Brothers, a colored Jazz Band he had with the show earlier in the season. They opened with the show in Perth Amboy Monday. The show remains otherwise intact.

Louie Gilbert will remain as manager of the company.

B. F. KAHN BACK

B. F. Kahn, owner of Kahn's Union Square, returned to this city last Friday after spending six weeks at Watkins Glen, N. Y.

On his arrival at the theatre, he was greeted with a large horseshoe of flowers, with small electric lights and a sign reading, "Welcome home, Mr. and Mrs. Kahn, Compliments of the Entire Staff, Union Square Theatre."

Sam Raymond has been managing the house during Mr. Kahn's absence. The house is doing big business, on an average of nearly \$6,000 a week.

BENNY HOWARD MARRIED

PITTSFIELD, Mass., Dec. 14.—Benny Howard, comedian, late with the London Belles, and Ethel De Veaux, soubrette of the "Razzle Dazzle" company, were married here last night. Howard leaves here tomorrow for Buffalo, where he joins the "Beauty Trust" and Mrs. Howard remains with the "Razzle Dazzle" company for the balance of the season.

TRIO JOINS SHOW

BOSTON, Mass., Dec. 11.—The Golden Gate Trio and the Dancing Demons, a colored act of four people, will open with the "Girls from Happyland," at Waldron's Casino here, Monday. Al Watson will also open, working opposite Lew Hilton. He is rehearsing this week in Providence.

WRESTLING IS SUCCESSFUL

Dave Krause started wrestling at his Olympic last Friday night and it proved very successful. Commencing this week, he will have amateurs every Tuesday night.

GOING TO IRELAND

Tillie Delaney, ingenue of the "Social Maids," will sail for Ireland in May. She will go to Dunkirk, where she is to get a share of an estate she inherited.

GOING TO COAST

Joe Emerson, who closed with the Golden Crooks Company at the Casino last Saturday, leaves for Los Angeles this week to spend the winter.

JOINS WINTER GARDEN

Johnny Kane, who recently closed with the "Jazz Babies," opened at the National Winter Garden Monday. He is a juvenile.

OPENED AT KAHN'S

Violet Buckley opened at Kahn's Union Square, Monday. She has been added to the cast and did not replace anyone.

RYAN HAS NEW ACT

Francis Ryan, female impersonator, is playing the Poli Time, in a new act. He opened Monday in New Haven.

DOING SECOND COMEDY

George Young is now doing second comedy opposite Joe Marks in the Rose Lydell London Belles Company.

MAKING DRIVE FOR ACTOR'S FUND

CIRCULAR TO ALL MANAGERS

George Gallagher, General Manager of the American Burlesque Circuit, is making a drive among burlesque people on behalf of the Actors' Fund, enrolled in which he desires to see all burlesque people. In accordance with his purpose, a letter was addressed last week to all company managers, asking their co-operation in the plan. The letter was as follows:

Dear Sir:

I am, herewith, enclosing you thirty blanks for the Actors' Fund, one for yourself, which we will ask you to fill out for a life membership, sign and enclose a check for \$50.

Each company manager on the Circuit is taking one of these and we will thank you to send in your check with the enclosed blank, signed at your earliest convenience.

We also ask you to see that as many persons as possible with your attraction sign one of these blanks and enclose \$2 for yearly membership, or, if they so desire, they can pay \$50 for a life membership and be immune from any other collections during their life time.

I would like to have this matter cleaned up within the next two weeks and ask you to give it your personal attention as soon as possible. We are anxious that burlesque make a good showing for this worthy cause. We thank you.

(Signed) GEO. GALLAGHER.

SHOWS CHANGING IN BOSTON

BOSTON, Dec. 11.—Several changes in theatre attractions will be made here during Christmas week. On Dec. 25th, "East Is West" will close at the Sam. S. Shubert, to be followed in on Monday, Dec. 27th, by "The Passing Show of 1919." "Vogues and Vanities" will also terminate its engagement at the Shubert-Majestic Theatre on Christmas night to make way for Eddie Cantor with "The Midnight Rounders" which is scheduled to open there on Dec. 27th. "Vogues and Vanities" goes to the Wilbur.

At the Globe, theatre, "Erminie," with De Wolf Hopper and Frances Wilson, will close on New Year's Evening, Jan. 1st.

BURLESQUE GIVEN CLEAN BILL

BOSTON, Dec. 11.—Burlesque performances have been given a clean bill of health as far as morality and wholesome entertainment is concerned by the chief official theatrical censor of this city, James M. Casey, also chief of the municipal licensing division here.

In a recent comment upon the burlesque performances that have been seen here during the past few seasons, Casey stated that burlesque, as shown in the average theatre of that type, is fit for any man or woman to see.

BERNARD COMING BACK

PROVIDENCE, R. I., Dec. 11.—Lew Hilton, featured comedian with the "Girls from Happyland," will open next season on the Orpheum Circuit with Murray Bernard doing a double. Bernard has been out of the show business for several years.

VIC DAYTON CLOSES

FALL RIVER, Mass., Dec. 11.—Owing to a nervous breakdown, Vic Dayton was compelled to close with the "Tid Bits of 1920" here. Daisy Harris is now playing Miss Dayton's part in the show.

ABE REYNOLDS

REVUE BEST SHOW

SPIEGEL EVER HAD

Extraordinary efforts and lavish expenditure have been made by Max Spiegel this season on the Abe Reynolds Revue. The entire production is a kaleidoscopic mass of color and music.

Abe Reynolds is the star and is surrounded by a cast of general excellence. Reynolds, for many years a favorite in the burlesque field, still leads as a comedian of the Hebrew type. He has mannerisms that are hard to copy and stands out in his line of work. We have never seen him to better advantage than this season. He works quite naturally and is a most amusing man to watch. He has changed his make-up, working without the crepe and we like it. He is a clever comedian and never grows tiresome.

Arthur Mayer is again doing comedy opposite Reynolds, portraying a refined Dutch role. He works well with Reynolds and his dialect is good. He made a good impression Monday afternoon. He dresses neatly and makes a change nearly every time he makes an entrance.

Joe Mercer, a neat looking juvenile, is seen many times and gives a fine account of himself all through the show. He can put a number over, as well as do nicely in the scenes.

Bert Spencer was good as the butler and later in a Chinese role.

Lloyd Pedrick plays several characters, doing well in all of them.

George Rose was in a few bits.

Monica Redmond, a prima donna of charm and magnetic personality, registered a success with her songs, which she rendered carefully and with unusual ease. She was in good voice and all her numbers were received with favor. She also did nicely with her lines and in the scenes. Her costumes are most elaborate and some of them glittering in colors. The gold cloth gown and hat created a lot of attention.

Flossie Everette, one of the prettiest formed young women in burlesque, and a rather attractive blonde, is the soubrette, and was never seen to such fine advantage during the few years she has been in show business. Miss Everette is playing a French part this season and is very successful in it. She has a cute way of speaking and acting. She put her numbers over with praiseworthy skill and effectively. She dances with grace, does splits and kicks with either foot. We like her better in this show than in any she has been with in the past, for she is one of the top notchers of her class. Her dresses are captivating to the eye and costly. Miss Everette is a sprightly and entertaining young person.

The ingenue, Dot Leighton, is sweet and pleasing to look at. She sings nicely and puts her numbers over exceptionally well. She also reads lines nicely and has good stage presence. Her performance was delightful. Miss Leighton displayed a pretty wardrobe.

Spiegel has three good women in his cast and they all stand out in their respective parts.

Reynolds offered a singing specialty early in the show that won favor.

Miss Redmond rendered "If You Would Love Me, Too" creditably and it was well received by the big audience that well filled the house.

Mercer and Miss Leighton were very successful with their singing specialty, which went over big.

The "table" scene offered a lot of funny situations. Reynolds, Mayer, Mercer and Miss Everette working in it.

Miss Everette sang a French number in one, artistically. Her French manner in delivering the number took well and won success.

Mercer and Miss Leighton sang a duet in their last scene of the first part and went well.

Spencer and Rose, in Oriental costumes, offered a clever Chinese dance.

Pedrick did a good dope bit, which Reynolds later burlesqued for many laughs.

Miss Everette again won favor when she offered the "Jazz Vampire," assisted by the chorus.

The Abe Reynolds Revue has a fine cast, pretty chorus girls and a most stupendous scenic and costume production, with beautiful electrical effects. It is one of the best in this respect we have seen at the Columbia. It is all class and the best show from a comedy standpoint Spiegel has had since his original College Widow. SID.

WASHINGTON PLAYERS BUSY

WASHINGTON, D. C., Dec. 13.—The Washington Players' Company, an amateur organization, will present a group of one-act plays on Tuesday, Thursday and Saturday of this week at the Little Theatre, in the Post Office Building.

THE NEW YORK CLIPPER

Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION

Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWINHART, MANAGING EDITOR

NEW YORK, DECEMBER 15, 1920.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ABOUT WORTHLESS STOCK

Even in these times, when figures denoting billions with the dollar sign in front fill the eye more or less in the public prints, there still seems to be something staggering in the \$250,000,000 figures denoting the amount of worthless film stock that has been offered to the public, according to an investigation made by a committee of the National Association of the Motion Picture Industry.

Of this huge amount of worthless paper, says the Vigilance Committee of the N. A. M. P. I., the public has actually purchased between \$25,000,000 and \$50,000,000.

Now everybody, including itself, knows that the public is exceeding gullible. So it isn't at all surprising to learn that large numbers of persons flopped for the rosy prospects held out to purchasers of this particular class of worthless paper.

Nor was it so remarkable that so many film stock flotations have cluttered the market since the series of more or less classical advertisements appeared in the public prints, informing the gullible that nothing but wealth awaited the purchasers of this or that stock. For, in the light of subsequent events, it was more easy to prove to a prospective purchaser that wealth lay in the film industry than almost any other field.

Yea, verily, the public is avid for its movies, and without film plays, there could be no movies. A trite observation, perhaps, but true, nevertheless.

And, when it comes right down to it, why shouldn't the public be beguiled into helping to fill the coffers of film stock promoters? Everybody has to make a living, including the people of Wall Street. And, when a hole in the ground grows entirely too vacuous for stock certificate purposes, why who is there to say that the screen shall not serve the same purposes?

But what we say is this: Such organizations as the National Association of the Motion Picture Industry should have got after the bad boys before they began their wild cat orgy, and maybe, at this time, the motion picture industry would not be looked upon by investors as one of the most notoriously speculative industries extant.

Answers to Queries

M. K. J.—William Faversham starred in "The Hawk."

J. K. L.—Lew Dockstader was born in Hartford, Ct.

T. H. J.—Max Marcin wrote "The House of Glass."

G. H. J.—Jesse James was shot by Robert Ford on April 4, 1882.

Y. J. K.—Yes, Billy Sunday played in the National League.

T. H. J.—The best training to be had is with a stock company.

T. K. J.—The seating capacity of the New York Hippodrome is 5,264.

T. J. K.—Madison Corey was for years connected with Henry W. Savage.

T. J. H.—E. S. Willard made his debut in America in November 10, 1890.

M. K. J.—Arthur C. Moreland died in New York City on November 17, 1915.

H. K. J.—Blanche Walsh is dead. She died in Cleveland, Ohio, on October 31, 1915.

M. K. Y.—Henry Miller and Ruth Chatterton appeared in the play "Daddy Long Legs."

T. K. J.—Julia Arthur appeared in "The Eternal Magdalene." Selwyn & Co. produced it.

M. K. J.—Morris Cronin is dead. His wife has presented one of his old acts in vaudeville recently.

H. K. J.—James Monaco, the song writer, has appeared in vaudeville. He was not a big success.

J. K. L.—Mary Pickford was seen in the screen adaptation of "Mme. Butterfly." It was produced by the Famous Players.

M. H. J.—Lincoln Beachy, the aviator, lost his life in an aeroplane accident at San Francisco, Cal., on March 14, 1915.

M. H. J.—Hi Henry's Minstrels played the Star Theatre, Thirteenth street and Broadway, New York, the week of March 29, 1897.

M. K. J.—James K. Hackett is a very wealthy man, one of the richest of all the actors. He inherited a sum said to be in excess of \$1,000,000.

M. K. J.—The Harlem Opera House was dedicated September 30, 1889. The Lyceum Theatre Company in "The Wife" was the opening attraction.

H. H. J.—President Abraham Lincoln was shot on April 14, 1865, at Ford's Theatre, Washington, during the performance of "Our American Cousin."

H. G. H.—W. W. Cole was a partner of the late P. T. Barnum. For a number of years he had the Cole circus on the road and it was absorbed by the Barnum and Bailey show.

M. J. K.—The Friars laid the cornerstone of the Forty-eighth Street club house on October 21, 1915. Prior to that the club house was in West Forty-fifth street. George M. Cohan was abbot at the time the corner stone was laid.

A. B.—In double pinochle you can meld pinochle twice, provided none of the cards are used twice for the meld. Each meld counts forty. In a game where the double pinochle is permitted in melding, the two jacks of diamonds and the two queens of spades, when laid on the table at the same time, count 300.

T. K. J.—"33 Washington Square," in which May Irwin starred, played at the Park Theatre, New York.

M. K. J.—The estate of the late A. J. Spaulding, who died several years ago at Point Loma, Cal., amounted to considerably over \$1,000,000.

H. J. K.—Fred Ballard wrote the play "Young America." Cohan & Harris presented it. It was enthusiastically praised, but did not score a big success.

TWENTY-FIVE YEARS AGO

Louise Royce was prima donna with Frank Daniels in "The Wizard of the Nile."

Robert Downing played "The Gladiator" at the California Theatre, San Francisco. Max Hoffman was musical director of Engel's Pavilion, Chicago.

Cook and Clinton played the Hopkins Circuit.

May Howard was with the Russell Bros. Edouard Von Kilanyi, producer of living pictures, died in New York City.

New plays: "A Woman of War"; "The Bicyclers"; "Baby Mine"; "A Naval Cadet."

Dr. Gideon Lee Knapp, founder of the Jockey Club, died in New York City.

George Beban was with Sam T. Jack's "My Uncle from New York" Company.

YOUNG FOLKS TO GIVE SHOW

A series of matinees will be given at the Apollo Theatre on December 27, 28 and 29 by the Young Peoples Theatre. They will present Stuart Walker's "Nevertheless," "The Doll's Adventure," by Mme. Alberti, and "The Pills in a Bottle," by Rachel Lyman Field.

RIALTO RATTLES

WHO KNOWS?

Would it be correct to refer to the chorus girls in Nora Bayes' new musical show as the "limbs" of "Her Family Tree?"

COLORFUL

Jack Cook says he'd like to know what makes Cliff Green, when he was born in this country? That sounds like a bluff.

WASN'T SURE

A certain critic, when asked who composed "Traumerel," said he thought it was Schubert, but didn't know whether it was Jake or Lee.

WE WONDER

Will all the actors who have to do that extra show Christmas Eve, be reminded of that immortal line "Twas the night before Christmas?"

OF HUMOR

Of all the things that make men sad, Of things both good and really bad. The saddest is: When writing humor, Your stuff turns out to be a bloomer.

ATTA BOY

To get a laugh most every week Requires a mind alert and queek, "Who is it that such nonsense rattles," Sh, it's the guy who writes the rattles.

ANSWERS TO QUERIES

Says F. B. C. "Why is the Keith Circuit like a wet log in mid-stream?"

We suppose the answer is that "No matter which way you turn it, there's a little Moss."

HE WORKED LAST WEEK

Someone robbed Harry Holman of \$800 in Montreal. He referred to the scene as "touching," and is considering changing the title of his act from "Hardboiled Hampton" to "Easy Hampton."

A SMOKE-A PUFF

The puns of "Mecca" have been kind of nil. Here's one to think about: No matter how successful the show, "Mecca" will continue to go up in smoke. Aromatic humor, we call it.

LILLIAN GISH NOT ENGAGED

CHICAGO, Dec. 11.—Lillian Gish, motion picture star, came to Chicago today in company with David Wark Griffith, Kate Bruce, Burr McIntosh, Richard Barthelmess and others.

Miss Gish bumped smack into a crowd of eager reporters, all of whom shot at her this question: "Is it true that you are engaged to James Tennie, your leading man?"

"Oh! dear," sighed the lovely Lillian in bored tones, even as she posed prettily for the photographers. "Aren't press agents the most original things? All they can do is announce my engagement. Why can't they think of something else?"

"But are you?" persisted the 57 varieties of reporters.

"I never heard of anything quite so ridiculous. I'm not engaged."

CARUSO BURSTS BLOOD VESSEL

While singing the role of Nemorino, in "Elisir d'Amour," at the Brooklyn Academy of Music, Caruso burst a blood vessel in his throat last Saturday evening. He kept on singing despite the fact that the blood kept coming to his lips, until the end of the first act, and then Dr. Horowitz, his physician, insisted that he sing no more for the evening. It was announced later that the injury was not serious and that he would be able to sing again in a few days.

BAYES SHOW INTO LYRIC

"Her Family Tree," Nora Bayes' latest musical vehicle, will have its Broadway premiere at the Lyric Theatre on December 27. The play has gradually been whipped into shape on a road tour which included Baltimore, Atlantic City and Philadelphia.

TENNEY TALKS

Allen Spencer Tenney says that the members of the League of Nations should be good ball players. "They're always batting about something."

Deep stuff, Horatio, deep stuff, and strong.

WHY NOT ASK JAMES?

We have been questioned as to whether "Jim" Thornton met his new bride "On the Benches in the Park," when she was "Sweet Sixteen," and when they were married whether the choir sang "Just One Girl," or "You're up against the real thing now."

POPULAR SONG TITLES

"Early to open, late to close, the good of our act nobody knows," by a couple of acrobats.

"Give me a little credit on the bill," by an accompanist.

"Oh, we'll never be a headline act at all," by a sister team.

"I can shake, but I'll not be shaken," by a jazz dancer.

THEATRICAL PARADOXES

An acrobat, no matter how he dislikes his work, must always be "strong" for it.

A classic dancer, no matter how conscientious, must always "cut."

A producer, no matter how broke, always "manages" to get a "show."

An accordionist must always have a "pull," and a violinist can always "scrape" along, while a bass always gives "viol" music.

A SMOKY ROMANCE

"Lord Salisbury" and "Philip Morris," both accustomed to "London Life," were coming "Pall Mall" down the street on their "Camel," bound to see "Mecca," wherein the "Turkish Trophy," known as "Fatima," was making her appearance. At the door "Mogul," the keeper of the "Sweet Caporals," said: "This is a 'Lucky Strike' for you." Answered they, "The Egyptian Prettiest" girl in the world is "Light of my Life," whereupon "Chesterfield" answered, "Piedmont" page "Bull Durham."

MELODY LANE

MUSIC BUSINESS READJUSTMENT IS STILL FAR FROM COMPLETE

Music Men Still Unable to Agree on Price at Which Songs Should Be Sold—High Prices Undoubtedly Hurting Business and Dealers Are Fast Getting Rich

The business of completing the readjustment of the music publishing business made necessary by the high production costs resulting from the war is still far from complete. The business of raising the price of songs has been accomplished and the public during the past year has been educated to the fact that in order to get a hit number it is necessary to pay from thirty to forty cents, irrespective of its literary or musical merit.

Almost to a man the publishers agree that this is too much for the "popular" number, but they seem to be up in the air completely when it comes to deciding on the real price.

They all do agree that ten cents is out of the question and not worth considering until production costs are greatly lowered. There certainly has to be a drop in paper prices around the first of the year and there have been a few slight reductions in the costs of printing, but not enough to give serious consideration. Fifteen cents is agreeable to some of the music men, but others strongly combat it on the grounds that it would be the opening wedge for the ten-cent syndicates to sell the hits at a loss for ten cents and make a drive on cheaper publications and start the old trouble all over again.

Twenty cents seems a fair price for the popular numbers, but many of the music men insist that it is too low and should

be twenty-five. In the meantime the public, which is buying as little of anything as it can get along with, is confining its purchases in the music line to the hit numbers, is paying a big price for the numbers wanted and letting the rest go by. The dealers, even though they are not doing the bulk of business of the past are making a lot of money on account of the big profit in the songs handled.

The Woolworths, a few years ago the kings of music distributors, are marking time and declaring that the price of music production is coming down to the point where publishers can afford to sell them for the old six and a half cent rate. In the meantime music has lost its old-time prominence in the Woolworth stores and amounts to but little from the merchandise standpoint when compared with its position during and before the war. Publishers have done their part in the cutting down of branch offices and other expenses, but the constantly increasing cost of production has swept these savings completely away. Nothing but a big break in cost prices will enable the publisher to get into a position where he can sell music at a much lower wholesale price than prevails at present and in the meantime the retailer seems to be content to exploit nothing but the hits and take his big profit and be satisfied. At present there seems no possibility of a price break.

RECEIVER FOR EMERSON CO.

Jacob Scholer and Thomas H. Matters, Jr., were last week appointed by Judge Knox as receivers in \$25,000 bond, for the Emerson Phonograph Co., Inc., a New York corporation, in a suit brought by Mary S. John, a creditor, for \$16,686, whose claim is for printing and advertising matter.

The assets of the Emerson Co. are stated as being upwards of \$1,200,000, and liabilities of approximately \$1,000,000, at least \$800,000 of which is said to be unsecured.

The same receivers were also appointed for the Emerson Phonograph Co. of Delaware, a Rhode Island corporation with outstanding capital stock of \$2,000, all common, and all outstanding shares owned by Emerson Phonograph Co., Inc. The liabilities of the Delaware corporation are said to be about \$290,000, all unsecured, and the assets to be greater in value, but the company is alleged to be unable to meet maturing obligations. The affairs of the two companies are said to be closely interwoven.

CALLAHAN IN FLORIDA

J. Will Callahan, the songwriter, accompanied by his wife, is spending the winter in New Smyrna, Fla. During the past summer Callahan underwent a series of operations at the Mayo Clinic and it is in hopes of a more speedy recovery that he is wintering in the South. According to a letter received this week the condition of Callahan's eyes is slowly improving.

"BUDDING ROSE" DOING WELL

"My Budding Rose," a recent release in the Wolf Gilbert catalogue is being sung by many of the leading vaudeville singers. It has been accepted for reproduction by all the leading mechanical concerns and will be released on the rolls and records early in January.

URGES STRICT ECONOMY

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, last week sent out letters to the members of the association in which he urged the consideration of a policy of strict economy to be put into force among the association members, especially in connection with the professional departments. The letter, in part, reads as follows:

"December 10, 1920.

"All Members—

"It may appear presumptuous at a time like this to urge upon you the consideration of a policy of strictest economy, a retrenchment as to unnecessary expenditure of any nature; and it may seem impertinent that I should venture to so counsel you.

"Nevertheless, I venture just that, risking the rebuff that some may offer, and I do it because I'd rather counsel caution now than say 'I told you so' later on.

"I believe in optimism, not pessimism; in confidence, not timidity; but we are in the midst of distressing conditions and I'd much rather we faced facts than fool ourselves.

"The professional managers or men that holler 'Taxi!' when the subway would serve; that say 'Have lunch with me' when it isn't necessary, are out of tune with the times. A branch office that doesn't justify its existence on a basis of business rather than by the reason that a competitor has a branch there, would be better closed.

"Do you think you have to bribe the trade this year, or any part of it, or any employees in it, with Christmas presents—for which in years past many of you have spent important sums? Remember that \$10 is 10 per cent on a hundred, and \$100 is 10 per cent on a thousand.

"Salesmanship will place any song with any act to which it is suited and for which there is a logical opening; the weak man bribes. Salesmanship will sell any music that is salable; the 'order taker' slips the buyer or the clerks a little favor of some sort.

"Think it over; if you can pare off \$100 a week, you are making 10 per cent interest on \$52,000."

STASNY HAS A MONOPOLY

Due to a big difference in printing costs in England and the United States, A. J. Stasny, the New York music publisher, is at present enjoying a practical monopoly of the illustrated title page songs in England.

Stasny is at present in London, where he is doing a big business with the many colored title page songs which for years were a big feature in the Woolworth and other ten-cent stores in this country. The five and six-colored title page on the song publications is a new idea in England and has attracted much attention. All the Stasny numbers are printed in the United States, as the color printing process so common in this country is not a success in England, in so far as music is concerned.

English printers have not solved the cost question of this type of printing, and the best price quoted Mr. Stasny by the big London printers for this type of work was a little under ten cents per copy, which of course makes the printing of the many colored title page in that country entirely out of the question.

Stasny is getting his music printed in this country and gets it delivered in London for a comparatively low price, and as a result has the field all to himself.

If the English music buying public take to the colored title pages as strongly as they did in this country when the idea was new, the New York publisher is in for a prosperous year.

PRINTING PRICES COMING DOWN

A number of the smaller music printing plants have submitted printing prices for music for the coming month. They all show a reduction over the prevailing costs. Lack of work is given as the reason for the reduction.

MARK RE-SALE PRICE

The Music Publishers' Protective Association at its last meeting passed a resolution whereby in future the numbers published by its members are to bear on the title page the maximum retail price at which the number is to be sold.

Since the first music publisher started in business in the United States, it has been the custom to mark the title page of a musical publication with the figure 5 or 6, indicating whether it was a popular or high class number and the price at which it was intended to sell.

The 6 denoted that the retail price was to be sixty cents and the 5, fifty, both subject to the usual trade discounts. This was usually "half off," at it was termed, meaning that the retail price of the number was thirty or twenty-five cents, according to marking. The dealers purchased the music at the rate of "half and half off," which was the trade parlance for fifteen cents or twelve and one-half, according to the figure printed on the title page.

The growth of the industry and the entrance of the syndicate stores in the music business completely upset the old discount practice. Music was sold at prices which had no relation whatever to the discount and the marked price of music meant nothing.

Some publishers during the past few months have been leaving the marking of the song entirely off the title page and retailers, especially those of the profiteering type, have for months been charging any price they could get for a popular number. Instances along Broadway in the novelty shops are common where a dealer has charged fifty cents for a copy of a song which was originally intended to sell for twenty-five or thirty cents.

One of Broadway's biggest novelty shops which caters to the after-theatre crowds charges fifty cents for every copy of music sold and much of it cost six and a half cents per copy.

To put an end to this practice the publishers have decided to mark in plain figures the maximum price at which a song should be sold.

RICORDI SUES FOR "AVALON"

Alleging that the popular song called "Avalon" is an infringement on one of the principal arias from the opera "La Tosca," G. Ricordi and Co., publishers of the operatic music, early this week brought an action for an injunction and an accounting against Jerome H. Remick and Co., publishers of the "Avalon" song.

In its complaint filed in the United States District Court by Nathan Burkan, its attorney, the Ricordi Co. sets forth that "La Tosca," which is a Puccini opera, was duly copyrighted in this country in 1899; that the principal aria of the opera is called "E Lucvan le Stelle" ("When the Stars Are Brightly Shining"), and that from this aria the composers of "Avalon" have taken the tune which comprises chiefly the chorus of the latter song.

The profits from the "Avalon" song which the Remick Co. has made thus far are reported to be upward of \$100,000. The authorship of the song, which has virtually swept the country within the last two months, is credited to Vincent Rose and Al Jolson, the latter of whom aided considerably in popularizing it by singing it in the "Sinbad" show.

4 REMICK SONGS IN ONE ACT

Charles Gillen and Edith Conroy at the City Theatre this week are singing four of the Remick songs. The numbers which they are successfully featuring are "Avalon," "Japanese Sandman," "Nobody to Love" and "La Veeda."

EDWARDS OUT OF FISHER'S

Ben Edwards, who for the past year has been connected with the professional department of Fred Fisher, severed his connection with the firm last week.

Helen "Smiles" Davis is ill with pneumonia.

George Ade will be dined by the Lotus Club on Dec. 18.

Jack Ryan is being sued for divorce by his wife, Elizabeth Lawlor.

Zelo, the magician, opened a magical show out of town last week.

Arthur Hopkins left for a short vacation at French Lick last week.

Ivy Troutman was married to Waldo Pierce, an artist, in Paris, last week.

Hassard Short and Joe Santley will produce "Hits and Bits" for vaudeville.

Robert Milton has been engaged to stage "The Bronx Express" for William Harris, Jr.

Harry Ellis was held over for a full week at Erber's in East St. Louis, last week.

Arthur M. Miller has been appointed manager of the T. and D. Theatre in Oakland, Cal.

The Pender Troupe will introduce a new Christmas novelty on "Good Times" at the Hippodrome.

Florence Easton took Geraldine Farrar's role in "Carmen" last week, when Farrar was taken ill.

Charles Henry Ellsworth was married to Celeste Houck Lessley, in San Francisco, last week.

Janet Adair has joined the cast of "The Passing Show of 1920," now in rehearsal by the Shuberts.

Jack Cheviot will be Santa Claus in the Christmas feature for "Good Times" at the Hippodrome.

Dorothy Mackay, Ray Raymond, Olin Howland and Donald McDonald will be seen in "Blue Eyes."

Harry Shunk, of the New York American, is rewriting material for Harry Pyle, with Al Fields' minstrels.

Lea Garland had four boys arrested last week for stealing her purse, containing \$170, from an automobile.

Katherine Roth, a former actress, is conducting special meetings in the Grace Methodist Church, Canarsie.

Alice Delysia has just leased an apartment on East 53rd street, in preparation for remaining in this country.

Primrose Seamon, formerly with "Dearie," will be featured in a new revue at the Winter Garden, Chicago.

Billy Goldie, of Goldie and Ward, is reported to have married his partner, Miss Ward, in Philadelphia, last week.

Tot Qualters will appear in the cast of "The Passing Show of 1920," when that show opens in the Winter Garden.

Kenneth Dailey, son of William Dailey, has assumed the management of the Valje Theatre, operated by Tom O'Day.

Tom Watson, who is ill in the Post Graduate Hospital, Brooklyn, would like to hear from friends in the profession.

Emma Roberts was married last week to Charles Loughhead, of Boston. She is a concert singer; he is in the steel business.

Jake Sternad, manager of the Star Hippodrome, Chicago, had three stitches sewed in his lip, split in a fall last week.

Robert P. Davis has been appointed general stage manager of "When We Are Young," playing the Broadhurst Theatre.

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued on Page 31)

Florette Von Summerville, professionally known as Mlle. Florette, French dancer, has been signed for "The Passing Show of 1920."

May Leslie has been engaged to stage the dances for the "Century Midnight Whirl," which opens in Atlantic City on Dec. 16.

George W. Scott has been appointed manager of Hathaway's Lyceum Theatre, Elmira, N. Y., playing pictures and road shows.

Grace and Eddie Parks, and Col. Walters and Lady have got a thirty-five week contract on the Loew time through Al Grossman.

Monte and Lyons will open a thirty-five week route of the Loew time in Washington on January 24, booked through Al Grossman.

May Boley, last seen at the Winter Garden in "The Whirl of the World," has been engaged for a role in "The Passing Show of 1920."

Annita Miramar, a daughter of Jose Miramar, a toreador of Seville, Spain, has been added to the chorus of "The Passing Show of 1920."

Nettie Bourne had to leave the cast of "Cornered" for a few performances last week, due to illness, and Zella Sears played her role.

Marion J. Fleming, late of Covent Garden, London, arrived in town last week, to marry Clarence Kline, at Bridgeport, Conn., his home.

Charles Waldron has been added to the cast of "Woman to Woman," by Michael Morton, now in rehearsal under the direction of A. H. Woods.

Walter Jones has been engaged by A. H. Woods for a role in a new farce, "Come Up in the Haymow," by Wilson Collison and Avery Hopwood.

John Harwood, Dorothy Gibbs and Maud Andrew were among the passengers aboard the Celtic when it sailed for Liverpool last Saturday.

Alphonse Berg and Isabelle Vance, of "Fashions de Vogue," now playing Southern Keith Houses, were married in Jacksonville, Fla., on Dec. 3.

Jay Gould, Winona Winter, Maxson and Brown, the Bennet Twins and Billie Carmen, have been engaged for the cast of the "Midnight Century Whirl."

Lillian Bradley, of the Astor Theatre Building, has incorporated her firm, and it will be known henceforth as Lillian Bradley's Enterprises, Inc.

Harriett Aird, niece of The Whirlwind DeForrests, the famous dancers of twenty years ago, will make her debut on the stage in a new act shortly.

Otto Kruger, co-star with Violet Hemming in "Sonya," now playing in Chicago, will return to New York the day after Christmas for a short rest.

Arthur Short is to play the role of the property man in the revival of "The Yellow Jacket" which the Coburns will put on. He played the original.

Ruth Miles and Irving Mels, both principals in the new "Passing Show," were married secretly two weeks ago. They work as a team in the show.

Burns and Frabito were presented with a set of military brushes at the Orpheum last week by members of the Authentic Citizens' League of Greenpoint.

Viola Kane has been engaged for the new vaudeville act, "Clothes," which opens on the Poli time this week. Placed through the Tilden-James office.

James J. Morton escaped with only a black eye and a bruised skin when a plank from the falling building at Fifty-third street and Broadway hit him.

Evelyn Blanchard has just completed a four act Wall Street comedy drama called "The Panther and the Lamb," which will go into production early next year.

Mrs. Edith Bohlman, mother of Evelyn DeForest, of the DeForest Sisters, in Billy Hart's act, was operated on and is recovering nicely at the French Hospital.

Guy Bolton has been commissioned to adapt "The Bronx Express," which will be produced in English by William Harris, Jr., from the Russian of Ossip Dymow.

Arthur Young, who created the role of Lee Sin in "The Yellow Jacket," has been engaged to appear in the same part when the play's matinee revival takes place.

Barney Young, owner of the Castle Theatre, on Second avenue, returned to this country last week on the Lorraine, after having been detained in Russia since 1917.

George Allen, who managed the Orpheum, Oakland, Cal. in Harry Cornell's absence, will take up his duties as manager of the Orpheum, Salt Lake City, on Jan. 1.

Willis Maxell, dancer, has temporarily abandoned the stage and is in business for himself selling jewelry. He supplied the various prizes for the N. V. A. membership drive.

Eugene L. Perry has resigned as manager of the Turner and Dahnken Theatre, Oakland, to exploit a new travel film being made by H. A. Snow and Leslie Simon, in Africa.

Babe Ward, of the "Folly Town" Company, and Harry Lee, of the David Warfield Company, were married last week in Detroit, Edna White and John Jacox acting as witnesses.

Harry Jolsen, the Moriarity Sisters, Flo Davis, Dorothy Kitty Carmen, Babe Evans, Mildred Spurr, Anna Spelton, Frank Manning and Pat Downing have been engaged for "Oh Girlie, Girlie."

Sue MacManamy has been engaged by George M. Cohan to play the leading feminine role in "Love and Learn," now being adapted by Edgar Selwyn from a play of Vincent Lawrence.

Ivan Simpson, now playing the butler in "Rollo's Wild Out," will leave the cast after the holidays, having only been loaned to Clare Kummer by Winthrop Ames, who has him under contract.

Harry Cornell is to return to his old post as manager of the Orpheum Theatre in Oakland, Cal., after spending four months in a similar capacity at the Orpheum, Salt Lake City.

Margaret Barrow and her "Toonerville Tooters," with Artie Frank, came into New York last week, after completing forty solid weeks in the South. They will now appear in the East.

Margaret Wycherly, Angela McCahill, Rollo Peters, Barry McCullum, Harmon McGregor and Augustin Duncan fill the cast of "Mixed Marriage," to be produced by the Bramhall Players.

Alexander Leftwich, general stage director for Daniel Frohman, has been engaged to stage the Silk Pageant that will be seen at the Silk Show at the Grand Central Palace in February.

A. E. Hanson and Hilda Spong have been engaged for the cast of "Woman to Woman," a new play by Michael Morton, to be produced by A. H. Woods, which went into rehearsal last week.

Nora Bayes, Phil Baker, Versatile Sextette, Burns and Foran, Harry Delf, Cortez and Peggy, Orth and Cody, Moran and Wiser, and Olga Cook appeared at the Winter Garden concerts last Sunday.

Mary Carr, who played the role of the mother in "Over the Hill to the Poor House," is making a personal appearance the first three days of this week, twice daily, in conjunction with the picture at the Lyric.

Jimmy Hussey, Buzzell and Parker, Bert Earl and Girls, Cecil Cunningham, Ben Welch, Felix Adler and Ross, Dooley and Sales, and Grace and Berks were the attractions at Century Theatre concerts on Sunday.

Georgie Price, Jimmy Hussey, Versatile Sextette, Penn Four, Cecil Cunningham, Burns and Foran, Horton and La Triska, and Edmund Goulding appeared at the Sunday concerts at the Central Theatre last Sunday.

F. H. Druit and J. D. Shaw, secretary and auditor, respectively, of the Lamba Club, have received offers to join the cast of the Greenwich Village Follies, as a result of the impression they made in the Lamba recent gambol.

Porter Emerson Browne, author of "The Bad Man," will return to this country in about two weeks, after spending several months in Europe, where he made a study of conditions for a special series of magazine articles he is to write.

Gypsy Corinne Ingraham sent a trunk filled with personal effects to her mother in Minneapolis about four weeks ago from the N. V. A., by way of the American Express Service and it has been lost. The company is trying to trace it.

Anna Chandler, Cantor Steinberg, Guirran and Marguerite, George Le Maire, Senator Francis Murphy, Betty Bond, Robert Emmett Keane, Tom Smith and Charles Gill appeared at a Police Hospital Fund Benefit in the Republic Theatre Sunday night.

Marie Mattfeld, who sang the role of Haensel in "Haensel and Gretel" when produced at the Metropolitan Opera House in former years, has been engaged to again play the part when the opera is presented at the Manhattan Opera House on Christmas Day by Mrs. Oscar Hammerstein.

Kitty Donner, Nonette, Anna Chandler, Vincent O'Donnell, Marshall Montgomery, McConnell Sisters, De Haven and Nice, Allman and Mayo, Ivan Bankoff, Milt Collins, Libby and Sparrow, and Charles Irwin entertained at a benefit performance in aid of the Police Hospital Fund held at the Eltinge Theatre Sunday night.

Raymond Hitchcock, Eva Tanguay, Kitty Donner, 4 Marx Brothers, Pat Rooney, Lew Dockstadter, Eddie Foy, Marguerite and Gill, Savoy and Brennan, Santley and Norton, Ben Welch, Herman Timberg, Masters and Kraft Revue, Adelaide and Hughes, Trixie Friganza, the Wilton Sisters and Marie Nordstrom appeared at the Hippodrome last Sunday night in the benefit in aid of the Police Hospital Fund.

Frank Tinney, Ben Welch, Hattie Burks, Olga and Mishka, Rita Owen, Elizabeth Brice, Loney Haskell, Elinore Bennett, De Haven and Nice, Helen F. Marietta O'Brien, Vic Casmore, Frances White, Harry Delf, Grant and Wing, Alice Kearns, Mary Jane, Ben Murphy, Ralph Whitehead, Bob Hall, Mr. and Mrs. Jimmy Barry, Joe Niemeyer, Ethel Best, Marie Nordstrom, Layman and King, 4 Marx Brothers, and Grace McRae appeared at the Apollo Theatre last Sunday night at the Two-In-One Benefit which Arthur Hammerstein presented for the New York American Christmas Fund.

(Continued on page 31.)



HIT

EDDIE CANTOR'S BIG HIT

FEATHER YOUR NEST

By Kendis and Brockman and Howard Johnson

Song Birds This Is Your Nest Egg

Great for Doubles and Singles and
a Wonderful Ballad Version

TORONTO
193 Yonge St.

BOSTON
181 Tremont St.

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

AL JOLSON'S SE

GRIEVING FO

A TYPICAL JOLSON FO

By JOE GIBSON
JOE RBAU
and

YOU CAN'T
GO WRONG
WITH AN
FEIST SONG

LEO FEIS

711 Seventh Ave.

S SENSATION

FOR YOU

ON FOX TROT SONG

ON RBAUD

and JOE GOLD

**CAN'T
WRONG
H ANY
T SONG**

SONGS

**PAUL WHITEMAN'S
BIGGEST FOX TROT HIT**

PLAYED NIGHTLY AT PALAIS ROYAL, N.Y.

I NEVER KNEW

(I COULD LOVE ANYBODY LIKE I'M LOVING YOU)

By TOM PITTS, RAY EAGEN, ROY K. MARSH

Revised by PAUL WHITEMAN

Dance Orchestras Get This One Quick

EIST, Inc.
ve. New York

PHILADELPHIA
Globe Theatre Building

ST. LOUIS
Calumet Building

MINNEAPOLIS
216 Pantages Building

KANSAS CITY
Gayety Theatre Building

THREE HIT WRITERS

AL DUBIN, BERT RULE AND
PAUL CUNNINGHAM JOINED HANDS TO WRITE

JUST A WEEK FROM TO-DAY

← RESULT →
A GREAT BIG SUCCESS

An Old Story Told in a New Way, with a WONDERFUL FOX-TROT MELODY — ANYBODY Can Use It.

EVERY PROFESSIONAL COPY
CARRIES WITH IT

**5 DIFFERENT
VERSIONS**

SINGLES — 1ST Chorus makes it a MALE VERSION.
2ND " FEMALE
DOUBLES — for Two Boys - Two Girls - and Boy and Girl.

ONE OF THESE WILL SURELY FIT YOUR ACT

Moderato *Fant*

VOICE

I wake up ev-ry morn-ing Happy as I can be, The day's drawing near When I will be Wed-ding bells ring-ing for me Somebody-else is dream-ing
The chap-els dec-o-ra-ted, Or-gan is all in tune, The neighbors each day Just seem to say, "Good luck to you, bride and groom!" E-ven the old bell-ring-er Who

Sweet dreams the same as I, Wait-ing watch-ing long-ing And here's the rea-son why 1 Just a week from to-day 'mid or-ange blos-soms
tells out each wed-ding chime, Waits to give the sig-nal That tells the world you're mine 2 Just a week from to-day 'mid or-ange blos-soms

I will kneel by the side Of my sweet blush-ing bride While friends a-wait us congratu-late us I know the par-son he
I will kneel by the side Of my sweet-ie with pride While friends a-wait us congratu-late us I know the par-son he

smil-ing Will kiss the bride and smack his lips at me. When I slip on the ring I'll know it's ov-er I'll be proud as a king As we both steal a-way
smil-ing Will be the first to get a kiss from me. When I have on the ring I'll know it's ov-er How my heart's going to sing As we both steal a-way

Down to a 'sweet lit-tle nest where we'll hang out a sign: "Please keep away, this is hon-ey-moon time!" And to think now it's just a week from to-day. Just a week from today day.
Down to that sweet lit-tle nest where we'll hang out a sign: "Please keep away, this is hon-ey-moon time!" And to think now it's just a week from to-day. Just a week from today day.

Copyright MCMXX by M. Witmark & Sons. International Copyright Secured

M. WITMARK & SONS

AL COOK
1562 Broadway (Next to Palace Theatre) New York

THOS. J. QUICLEY
Carrick Theatre Bldg., Chicago, Ill.

HARRY WALKER
Gaiety Theatre Bldg., Kansas City, Mo.

ARTHUR WHITE
406 Lindley Building, Minneapolis, Minn.

CHAS. WARREN, 7 A Soho Square, London, W. 1, England

ED EDWARDS
33 S. 9th St., Philadelphia, Pa.

BARNLEY HAGAN
Pantages Bldg., San Francisco, Cal.

JOS. I. MANN
424 North Miles, Denver, Colo.

J. J. GIERACH
413 Sady Theatre Bldg., Pittsburg, Pa.

DGC HOWARD
8 Budman Bldg., 621 Main St., Cincinnati, O.

BURT KATHAN
202 Superior Thea. Bldg., Los Angeles, Cal.

Emporium, Minneapolis, Minn. St. Paul, Minn.

JACK LAHEY
214 Tremont St., Boston, Mass.

R. B. HOLMES
51 State Street, Detroit, Mich.

H. ROSS MCCLURE
JOHN NAHER, 401 Pine and Bldg., St. Louis, Mo.

JOHN NAHER, 401 Pine and Bldg., St. Louis, Mo.

JACK CROWLEY
14 Edison Street, Providence, R. I.

ROBERT EDGAR
500 Montebello Bldg., Seattle, Wash.

SYDNEY KLEIN
25 Whimere Apts., Salt Lake City, Utah

JOHN NAHER, 401 Pine and Bldg., St. Louis, Mo.



Fascinating
Impersonator

FRANCIS RYAN

Direction
MORRIS
and FEIL

Ingenue
Soubrette

EMILY KELLER

Jack Reid's
Record Breakers

Theatrical Photographs (Reproductions)

Postals \$1.75 for 50—\$3.00 per 100—\$22.00 per 1,000. From any photo. 8x10 Lobby size. \$3.00 for 25—\$5.25 for 50—\$10.00 per 100. Colored oils \$20.00 for fifty. Life size colored \$20.00.

C. Barbeau Photo Co.
Oswego, N. Y.

!! TRUNKS !!

FOR THE THEATRICAL PROFESSION that WILL STAND THE ABUSE of the baggage man. All makes—all sizes. Fully guaranteed. Trunks repaired, called for and delivered.

Strand Luggage Shop

The Luggage Shop with a Conscience
693 SIXTH AVE., Between 39th and 40th STS.
"Open Evenings Till 11"

INFORMATION wanted as to MARY ADELINE HENDERSON formerly MARY ADELINE JAKES, or her heirs, or GRACE HENDERSON, formerly of Nashville, Tennessee. Both above parties supposed to have been on the stage some years ago, possibly together. Matter of property in New Jersey. Anyone having information please communicate with FRED W. DE CAMP, Counsellor at Law, Prudential Bldg., Newark, N. J.

LUCILLE

SAVOY

HELEN KELLER, the most Wonderful Woman of the World, says it is a real pleasure to use LUCILLE TOILET PREPARATION. Sold in two sizes, 65c. and \$1.50, and a special \$3.00 size of cleansing Cream wholesale to the Profession for \$1.50. Two boxes of the 65c. powder for \$1.00. Mail orders promptly filled. (I pay postage.) ASTOR THEATRE BLDG., Broadway and 45th St. Phone Bryant 3022

B. F. KEITH VAUDE EXCHANGE**NEW YORK CITY.**

Palace—Bert & B. Wheeler—Clara Morton—Four Mortons—Morton & Glass.
 Riverside—James Anderson & Co.—Paul Decker & Co.—Marie Nordstrom—Puritana—Davis & Darnell—Juliet—Elinore & Williams—Karl Emmy's Pets.

Colonial—Nippon Duo—Allman & Mayo—Russ Cath Four—Leo Carrillo—Summertime.
 Alhambra—Marx Bros.—Musical Hunters—Tighe & Leedom—Dennis Sisters—E. & J. Connelly.
 Royal—Young & April—Jed Dooley—Adelaide Bell & Co.—Big City Four—Kramer & Boyle—Ernest Evans—John B. Hymer & Co.

HAMILTON, N. Y.

Klark & Bergman—Ajax & Emily—Eddie Foy & Family.
 Jefferson—DeHaven & Nice—The Leightons—Robert Merwin—For Pity's Sake—Mary Haynes & Co.—Bradley & Ardine—Clark & Arcaro—Reynolds Trio.

BROOKLYN.

Bushwick—J. & B. Morgan—T. & K. O'Mara—The Cansinos—Chas. F. Semon—Mme. Besson & Co.—Sarah Padden—Margaret Young—Claude Calden—Van Cleve & Pate.
 Orpheum—Frank Mullane—Beth Berri & Co.—Burns & Frabito—Patricola.

ALBANY.

Keith's—The Sterlings—Henry Santry—Mel Klee—Josefson's Iceland.

BUFFALO.

Shea's—Mantell & Co.—Boce Ford—Wilton Sisters—Gert Vanderbilt—Rene Noel & Co.—Seven Honey Boys—Roy & Rudoe.

BALTIMORE, MD.

Maryland—Alexandria—Mrs. Gene Hughes & Co.—The Rios—Mr. & Mrs. Barry—Creole Fashion Plate—Moth and the Flame—Vinnie Daly.

BOSTON.

Keith's—Anderson & Yvel—Al & F. Stedman—Zardo—May Wirth & Co.—Jack Kennedy & Co.—Marie Cahill.

COLUMBUS.

Keith's—Geo. M. Rosener—Trip to Hiltland—Flo Roberts & Co.—Chas. McGood & Co.

CINCINNATI.

Keith's—Rolls & Royce—Vera Sabina & Co.—Lane & Moran—Schlechts Mann—Lydia Barry—L. Pierpont & Co.—Toney & Norman—Four Ortons.

CLEVELAND.

Hippodrome—Flying Mayors—H. J. Conley & Co.—Sylvia Loyal & Co.—Boyce Combs—Claudius & Scarlet—Vera Gordon & Co.—Pearl Regay & Band—The LeGrohs.

DETROIT.

Temple—Lohse & Sterling—Kluting's Animals—Wm. Ebs & Co.—Will Ward & Girls—Ernest Thompson—Edward Marshall—Demarest & Collet—The Vivians.

DAYTON.

Keith's—Marguerite & Alex.—Meredith & Snooze—Margaret Padula—Raymond Bond & Co.—Little Cottage—Koban Japs.

ERIE.

Colonial—Fern & Marie—Marie Dorr—Mason, Keeler & Co.

GRAND RAPIDS.

Empress—Pell & Co.—Leonore Kern—Lovenberg Sisters—Donovan & Lee—John S. Blundy & Bro.

HAMILTON, CAN.

Lyric—Worden Bros.—DePage & Yorkoe Sisters—Scotch Lads & Lassies—Ruth Royce.

INDIANAPOLIS.

Keith's—Robbie Gordone—Polly & Oz—Frankie Browne—Emma Carus & Co.—Miller & Mack—Bronson & Baldwin—Kara.

LOWELL.

Keith's—Mellen & Renn—Dallon & Shirley—Two Rosellas—Baraban & Grohs—Anna Chandler—A. & E. Frabell—Harry Holman & Co.

LOUISVILLE.

Mary Anderson—Lucas & Inez—Carney & Rose—Will Crutchfield—Bert Kenny—Olga Petrova—Swift & Kelly—Howard's Ponies.

MONTREAL.

Princess—Clown Seal—Bekert & Moore—A. C. Astor—Ethel Clifton & Co.—Kelly & Pollock—Rekoma.

OTTAWA.

Domination—Petticoats—Bartram & Saxton—Kinney & Corinne—Jack Osterman—Bensee & Baird—Drew & Wallace—The Bradnos—Four Lamey Bros.

PORTLAND.

Keith's—J. & K. DeMaco—Burke & Durkin—Frosini—Billy Miller & Co.—Leta Johnson—Emerson & Baldwin.

PITTSBURGH.

Davis—Raymond Wilbert—Foster & Ray—Gus Edwards' Revue—Billy Glason—Lynch & Zeller—Sybil Vane—Fink's Mules.

PHILADELPHIA.

Keith's—Ida Mae Chadwick—Wilbur Mack & Co.—Josie Heather & Co.—Jewells Mann—Riggs & Witchie—Barry Harkins & Co.—Bob Hall—The Duttons.

PROVIDENCE.

Keith's—Loyal's Dogs—Chas. Fletcher—Hurlo—Yvette & Co.—Milt Collins—Bowers, Walters & Co.—Geo. Jessel's Revue—Ruby Norton & Co.

ROCHESTER.

Temple—Evans & Perez—Raymond, Fagan & Co.—Adams & Griffith—Zomah—Conley & Webb.

VAUDEVILLE BILLS

For Next Week

Gibson & Connell—Gordon & Ford—Lorimer Hudson Co.

SYRACUSE.

Crescent—Roy Harrah & Co.—Sailor Reilly—Jos. Howard Revue—Bessie Remple & Co.—Dolly Kay—Pedestrianism—Patricola & Mason—Christie & Bennett.

TORONTO.

Shea's—Sully & Mack—H. & A. Seymour—Ed Morton—Muldun, Frank & R.—Maryland Singers—Hyams & McIntyre—McRae & Clegg—Tamara Duo.

TOLEDO.

Keith's—The Rials—Brown & O'Donnell—Herschel Henlere—Mary Marble—Kartell—Rome & Gaut—Eva Shirley & Band—McCarthy Sisters.

WILMINGTON.

Garrick—Dunham & O'Malley—Lehr & Bell—Black & White Revue—Mabel Taliaferro.

WASHINGTON.

Keith's—Dad Kharum—Hermine Shone & Co.—Francis & Kennedy—Tride Friganza.

YOUNGSTOWN.

Hippodrome—Clifford Wayne Trio—Arnold & Lambert—Morris & Campbell—Billy Arlington & Co.—Miller & Lyle—Indoor Sports—Galletti's Monks.

ORPHEUM CIRCUIT**CHICAGO, ILL.**

Palace—Singer's Midgits—Bert Fitzgibbons—Holmes & La Vere—Kane & Herman—Lillian Shaw—Mr. & Mrs. G. Wilde—The Nagytys—Margaret Ford.

Majestic—Blossom, Seeley & Co.—Santos & Hayes' Revue—V. & E. Stanton—Babcock & Dolly—Franklin & Jean Tili—Toto—Stanley & Birnes—Arena Bros.

State Lake—Emma Haig & Co.—Flashes—Bernard & Townes—Haupton & Blake—Frances Kennedy—Janet of France.

CALGARY.

Orpheum—Geo. McFarland—Lane & Harper—Six Kirksmith Sisters—Swor Brothers—Johnson, Baker & Johnson—Frances Pritchard & Co.—Breakaway Barlows.

DULUTH.

Orpheum—William Seabury & Co.—Bobby Randall—Coley & Jaxon—Gordon's Circus—Peggy Bremen & Bro.—Friscoe—Beatrice Morgan & Co.

DENVER.

Orpheum—Varieties of 1920—Claude & Marion—Leipzig—Glenn & Jenkins—Guy Weadick & Co.—Sabbott & Brooks—Willie Hale & Bro.

DES MOINES.

Orpheum—Annette Kollerman—Story & Clark—Billy Shone—McCormick & Wallace—Watatka & Understudy—Flo & O. Walters—Tuscano Bros.

KANSAS CITY.

Orpheum—Harry Fox & Co.—Mullen & Francis—Morgan & Kloter—Imhof, Conn & Corinne—Rose & Moon—Herman & Shirley—Grace Nelson.

LINCOLN.

Orpheum—Flirtation—Bobbe & Nelson—5000 a Year—Kellam & O'Dare—Leon Varvara—J. & M. Olms—Lord & Fuller.

LOS ANGELES.

Orpheum—Kitty Gordon & Co.—Jack Wilson—Chas. Wilson—Murphy & White—Lucas & Lee—Hubert Dyer & Partner—McCormack & Irving—Spirit of Mardi Gras.

MILWAUKEE.

Majestic—Bee, Palmer & Band—Sidney Phillips—Kirby, Quinn & Anger—Palo & Palet—McDermot, Kelly & Quinn—Albertina Rasch & Co.—A Miniature Revue.

Palace—The Winter Garden Girls—Lyons & Yosco—Thos. Potter Dunn—Kawana Duo.

MEMPHIS.

Orpheum—The Love Shop—Stuart Barnes—Piller & Douglas—Oliver & Olp—El Rey Sisters—Neapolitan Duo.

MINNEAPOLIS.

Orpheum—Claude & H. Usher—Shellah Terry & Co.—Adler & Dunbar—Neal Abel—Carlton & Balow—La Graciosa—J. Ross Johnson.

NEW ORLEANS.

Orpheum—Bothwell, Browne & Co.—The Love Game—Dody & Burnham—Ford & Cunningham—Rose Claire—Gordon & Day.

OAKLAND.

Orpheum—Mme. Dore's Opera Co.—Hello Husband—Olson & Johnson—Dancing Kennedys—Goslar & Lusby—Patty Rest & Bro.—Jack La Vier.

OMAHA.

Orpheum—Anstol Friedland—Emily Darrell—F. & M. Britton—Wallis Clark & Co.—J. & E. Mitchell—Osaki & Takl—Johnny Burke.

PORTLAND.

Orpheum—Owen McGivney—Emily Ann Wellman—Roy & Arthur—Oscar Lorraine—Price & Bernie—Anger & Packer—Lillian's Dogs.

SEATTLE.

Orpheum—Hackett & Delmar—Joe Towle—Fenton & Fields—Tracy & McBride—Dunbar's Darkies—Lucy Gillette—Three Regals.

SAN FRANCISCO.

Orpheum—Barnes & Freeman—Ward & Dooley—Herbert Clifton—Edith Clasper & Co.—Ames & Winthrop—B. & L. Walton—Fistel & Johnson—Victor Moore & Co.—Dale & Burch.

SALT LAKE CITY.

Orpheum—Barr Twins—Three Weber Girls—Rae E. Ball & Bro.—Hunting & Francis—Bert Baker & Co.—Dotson—Roval Gascokines.

SACRAMENTO AND FRESNO.

Orpheum—Wm. Gaxton & Co.—Laurel Lee—Cameron Sisters—Two Jesters—Magic Glasses—Garcinetti Bros.

SIOUX CITY.

Orpheum—Chas. Henry's Pets—Tuck & Clare—Powers & Wallace—Bits & Pieces—Billy Shone—Joe Melvin—Better Bros.—Conroy & Howard—Lord Chester—Dewey & Rogers—Kenny & Hollis.

ST. PAUL.

Orpheum—McFarland Sisters—A Hungarian Rhapsody—Four Harmony Kings—Belle Montrose & Co.—Welch, Mesty & Montrose—Page & Green—McLallen & Carson.

ST. LOUIS.

Rialto—Under the Apple Tree—Dave Harris—Bernard & Ferris—The Le Volos—Forrest & Church.

Orpheum—Frank Dobson & Co.—Yates & Reed—Roy La Pearl—Mr. & Mrs. Norcross—Whipple, Huston & Co.—Four Readings.

VANCOUVER.

Orpheum—Leighner Sisters & Alex.—Elsa Ruegger & Co.—Clayton & Lennie—Wm. Mandell—Langford & Fredericks—Whitfield & Ireland—An Artistic Treat.

WINNIPEG.

Orpheum—De Wolf Girls—Conlin & Glass—Selbini & Grovini—Joe Laurie & Co.—Healy & Cross—Jimmie Lucas & Co.—Herbert's Dogs.

F. I. PROCTOR**Week of December 13****NEW YORK CITY.**

Coliseum (First Half)—Sen. Murphy—Wilton Sisters—Wayne Marshall Trio—Eva Tanguay—Fall of Eve—Halliday & Willett—Law & J. Archer—Nat Nazarro Co.—Silverlakes. (Last Half)—J. C. Nugent—Duffy & Mann—Frank Gabbey.

B. B. Moss Broadway—Nippon Duo—Piquo & Fallows—Reckless Eve—Robins—Green & Dean—Rounders of Broadway—Bent Hanlon.

Regent (First Half)—Lambert & Ball—Walton & Princeton—Nat Nazarro Co.—J. C. Nugent—Grace Hayes Co.—Duffy & Mann—Three Righty Girls. (Last Half)—Wayne Marshall Trio—Fall of Eve—L. & J. Archer—Betty Bina—Sen. Murphy—Hallen Goss.

125th St. (First Half)—Gert Newman—Renard & West—Calif. Beauties—Frank Gabb—Sherman & Ross—Josie Rooney Co. (Last Half)—May & Allerton Sisters—Yes, My Dear.

Harlem Opera House (First Half)—Cevane Trout—Burt & Rosedale—Allen Flory—Mile. Twentio Co.—John W. Runson—McDermott & Beagney. (Last Half)—Nat Sinerio—Scott & Christy.

23rd St. (First Half)—John R. Rogers—Conser & LaVerde—Robb & Hollis—Ben Smith—Combe & Nevins—Geo. Moore—Maxine Dancers. (Last Half)—Burt Rosedale—Corinne Williams—John Geiger—Vie Quinn Co.

5th Ave. (First Half)—John Greenese—Dorothy Wahr—Joe Bennett—Rice & Ward—Buckridge & Casey. (Last Half)—Archer & Belford—Ryan & Orlab—Lennie Mace—Jack Duffy Co.

58th St.—Lucy Brush—Raymo & Rogers—Cameron 5—Adams & Thomas—McCart & Marrone—Felix & Fisher—Sampson & Douglas.

Yonkers (First Half)—Chung Hwa 4—Stephens & Brunelle—Ryan & Orlab—Clayton White—Max Circus. (Last Half)—Lucy Brush—Raymo & Rogers—Cameron—Adams & Thomas—Yes, My Dear—Geo. Moore Co.—Felix & Fisher.

Mt. Vernon (First Half)—Adelaide Bell Co.—June Elvidge Co.—Stone & Hayes—Jack Duffy Co. (Last Half)—Wilton Sisters—Not Yet Marie—Taylor Granville Co.—Howard & Craddock.

BROOKLYN.

Prospect (First Half)—Not Yet Marie—John G. Sparks Co.—Mahoney & Auburn—Howard & Craddock—Transiel Sisters. (Last Half)—Adelaide Bell Co.—Gene Greenese—June Elvidge Co.—Daws & Damerell.

Greenpoint (First Half)—Davis & Damerell—3 Les Morchantes—Le & Frankstein—McDonald & McLadd. (Last Half)—Tom Smith & Co.—Maxine Bros. & Bobby—Donaldson & Van.

Flatbush—Loney Haskell—Carl & E. Potts—Eleanor Williams—Eddie Leonard—Frawley & Lewis—Girards Bros.

Henderson's (First Half)—Patrice & Sullivan—Bernard & Garry—Conroy & Gallagher—Clara Morton. (Last Half)—Young & Wheeler—Sampson & Douglas—James B. Carson Co.—Harry Johnson—Kanzawa Japs.

AUBURN.

(First Half)—Broadway Four—Suzanne Tompkins—Joe & J. Fields—Leach Wallan Four. (Last Half)—Frank Wilson—Penwick Girls—Harry Holman's Players—Conley & Webb—Tom Brown's Yachting.

AMSTERDAM.

(First Half)—Roberts & Roberts—Driscoll & Earl—McFarland & Palace—Pedestrianism. (Last Half)—Leach Wallan Three—Van Bros.—Norton Melnotte.

ALBANY.

(First Half)—Wilbur Sweetman Co.—Conley & Webb. (Last Half)—McFarland & Palace—Stanley & Lee.

ALTOONA.

(First Half)—Maurice & Grille—Winkle & Dean—Four Aarons—Willie Solar—Once Upon a Time. (Last Half)—Lynch & Zellee—Dunham & O'Mallet—Snapshots—Marion Harris—Minetti & Sidell.

ALLEGHTOWN.

(First Half)—Jean & Valjean—Arthur Turelly—Mack & Dean—Bison City Four—J. C. Mack Co. (Last Half)—Uyeda Bros.—Haig & Lavere—Norwood & Hall—J. C. Mack Co.

BOSTON.

Toko Murati—Gold & Edwards—Al H. Wilson—Arliss Trio.

BINGHAMTON.

(First Half)—Waldo—Nelson & Bailey—DeLyte Girls—Honey Boys—McGreevy & Doyle—Jolly Johnny Jones. (Last Half)—Joe & J. Fields—Pearl Regay & Co.

CLARKSBURG.

(First Half)—Will Crutchfield—Les Morchantes—Lester & Morr—Dalton & Craig. (Last Half)—Winslow Tyler—Lillian Vernon—Princeton Five—Homer Sisters & Pierce.

CHESTER.

(First Half)—Three Rianos—Wilson & Larson—Grace Huff—Denny & Barry—Nearly a Prince. (Last Half)—Tony George Co.—Overholt & Young—Juvenile Follies—Pressler & Klass—For Pity's Sake.

CORTLAND.

Shelles & Ogle—Joe Armstrong—Broadway Four—White Black & Useless.

CANTON.

Fred & M. Dale—Mert Melrose—J. Small Sis.—Barry McCormack—Marie Russell—Bradley & Ardine.

ELMIRA.

(First Half)—Shields & Ogle—Joe Armstrong—Hazel Green Co. (Last Half)—Wilda—Burice Walsh & Nana—Judson Cole.

EASTON.

(First Half)—Haig & Lavere—Norwood & Hall—Kitties. (Last Half)—Kitties—Mack & Dean—Mabel Tallafiero Co.—Bison City Four.

GLENS FALLS.

Roberts & Roberts—Three Rounders—Rita Gould Co.—Frank Sabini Co.—Daly & Berlew.

ONEIDA.

(First Half)—Robinson's Baboons—Monte & Lyons—Walter Manthey Co. (Last Half)—Clifton & Kramer—20th Century Girls—LeDoux & LeDoux.

GREENFIELD.

Major Doyle—Dennis Thibault Cody—Arthur Lloyd—McCarthy & Stenard.

GLOVERSVILLE.

(First Half)—Daly & Berlew—Rita Gould—Mack & Earl—LeDoux & LeDoux. (Last Half)—Marie Fitzgibbons—Walter Manthey & Co.—Monte & Lyons—Pedestrianism.

HAZELTON.

(First Half)—Homer Romaine—Irene Mayers—Hank Brown Co.—Everholt & Young. (Last Half)—Callo—Nestor & Haynes—Bill & M. Lavar.

HARRISBURG.

(First Half)—Lynch & Zeller—Dunham & O'Malley—Snapshots—Marion Harris—Bett's Seals. (Last Half)—Maurice & Grille—Winkle & Dean—Four Aarons—Willie Solar—Once Upon a Time.

JOHNSTOWN—PITTSBURGH.

Current of Fun—Miss Stan Stanley—Lone & Whalen—Geo. Widman—Four Ushers.

JAMESTOWN.

(First Half)—Pingree & Dwyer—Judson Cole—Quincy Four—Dowan Seal. (Last Half)—Mack & Reading—Jack O'Brien—The Natural Voice.

JERSEY CITY.

(First Half)—Archer & Belford—Donaldson & Van—Tom Smith Co.—Josephine Davis—Charles Barney—Eary & Eary. (Last Half)—Hanley & Frits—Hazel Harrington—Ben Smith—Renard & West—Three Los Genis—Cavanaugh Everett Twins.

LANCASTER.

(First Half)—Bentell Bros.—Ben Meroff Co.—Nestor & Haynes—Juvenile Follies. (Last Half)—Three Rianos—Arthur Turelly—Four Jacks and Queen.

McKEESPORT.

(First Half)—Sahaya—Marke & Schenck—James Grady Co.—Mullen & Corelli—Francis Renault. (Last Half)—Johnny Mangels—Orr & Hager—Eddie Fanner Co.—Debell & Walters.

(Continued on page 22.)

Brooks
 THEATRICAL COSTUMERS

Leading Makers of
 Stage Attire
 For Men and Women

We costume completely musical
 and dramatic productions, mov-
 ing pictures, acts, revues and
 operas.

143 West 40th St., New York

E. HEMMENDINGER, Inc.

Recognized Jewelers

"No use, Abe. I simply haven't room for another song"—Al Jolson told Abe Olman. That was on Friday, before Mr. Jolson had heard "O-H-I-O." On Saturday afternoon—

AL JOLSON

SANG

O-H-I-O

Music by ABE OLMAN Words by JACK YELLEN

on the stage of the Colonial Theater, in Cleveland, without an orchestration. He just couldn't wait for an orchestration. The song was a riot! And Jolson has been singing it ever since.

Let your good judgment be your guide.
Here's a marvelous, sure-fire comedy song.
Get it now—while it's young and fresh.

WRITE OR WIRE—IT'S WORTH YOUR TROUBLE

FORSTER MUSIC PUBLISHER

177 North State St.—Joe Bennett, Prof. Mgr.—CHICAGO
SAN FRANCISCO—Sig. Bosler, Mgr.—Pantages Theater Bldg.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

WILLIAM & GORDON
DOOLEY

Theatre—Palace.
Style—Revue.
Time—Thirty-five minutes.
Setting—Special.

The act opens with Bill and Gordon before a magistrate on a charge of vagrancy and bumbling. They go on and explain to the magistrate that they have been shipwrecked on life's ocean many times and that this time they are looking for a chance to remain bums. The judge asks them if they ever worked and what they did for a living. They tell him, and the actuality is pictured a la movies. The curtain then goes up, showing a sumptuously furnished apartment, where live a newly wedded pair. Enter the boys as electricians, and they start to wire the house.

Then they were actors, appearing in a romantic tragedy of old. After that, they were Russian dancers in their own ballet, presenting dramatic pantomimes. Finally, they go back to being just two bums.

The act is beautifully staged, well set, gowned and hung, yet the Dooley's do not belong in it. The Dooley's acrobatic knockabout comedians par excellence, do not show to advantage in this act which, although written for them, was not written of them and with them, the result being that, while they are funny, the act falls off in other places when they are not working the laugh bag.

The seven girls and two men with the act do their share well and deserve credit, especially Helen Paterson, a dancer with looks, personality a smile, a shape and dancing ability. The draperies and settings of the act are gorgeous, the lyrics and book by Edgar Allen Wolff, the music by Harry Carroll, the production by Carlton Hoagland and Harry Carroll, are more than commendable. But, somehow, the act seems unfinished, incomplete. It will need a lot of restaging, rewriting and reducing before it can hope to accomplish for the Dooleys what their other acts have done for them.—S. K.

EARL GATES AND CO.

Theatre—Colonial.
Style—Dancing.
Time—Fourteen minutes.
Setting—Full (special).

A setting of blue and gold plush drops in full is used in this act, with a centre split in the rear drop. The piano, standing at one side, is played by a dainty little miss with a pleasing voice. Earl Gates, before disclosing the interior and the piano and pianist, sings an introductory number telling of what will be done.

The first number is a double novelty waltz, done very gracefully, and set to music that has the proper swing and sway. At the conclusion of this the pianist sings a number about the dance in the olden days. Earl and his partner then offered a few steps of grandfather's time and a modern impression of the steps. A solo by Earl, in which he imitated some of America's best dancers, followed, and then another vocal solo by the girl with the smile, at the piano. The finish is an Oriental jazz eccentric and acrobatic number, set to catchy music with an Oriental suggestion and costumed accordingly, in proper style and sumptuous plainness. The act should prove a good three act for the better bills, for not only is Earl a clever and capable demonstrator of shoeshakeological ability, but his partner is also a clever and graceful dancer, makes a good appearance, and teams up well with him. His pianist deserves credit for her work.
S. K.

THE BELLS OF ST. MARY

Theatre—Royal.
Style—Musical farce.
Time—Thirty minutes.
Setting—Special, in three.

The "bells" behind the scenes tolled at the rise of the drop and then the belles on the stage told in song that the act had started and, after thirty minutes of trying to guess what it was all about, the bells behind the scene again tolled and the belles on the stage told that it was all over. But, someone should have told the audience to applaud, for it didn't. Nor did it seem to mind in the least that it was all over. Nor did we.

The costuming was neat, effective and in very good taste, the color harmonization well thought out and refined in its effect. But, it would be hard to pick out any one particular thing outside of this and say that it was good. A solo sung by the ingenue in a throaty and affected manner showed force, although the tones were constricted at times, and a number put over by the juvenile with the assistance of the girls, was fair. The lipping comedian with the made-up hare-lip, did as well as he could with the material at hand.

The act is most amateurishly written with such expressions as "Ah, there she is now," and "I wonder where he can be," for entrance cues, and also has incorporated some wonderful examples of English "as she spoke." We were edified by "Between you and I," and also by a vulgar piece of business used to close the act that would, no doubt, be censored in any burlesque show.

Several couples pair off after marriage is proposed, and the comedian is left without any girl. One of the chorus flirts with him. He whispers something in her ear and she slaps him in the face. And this act is supposed to be written around the bells of a church!

Needs quite a lot of re-writing, re-directing, re-casting and rehearsing.
H. W. M.

ONA MUNSON & COMPANY

Theatre—Alhambra.
Style—"A Manly Revue."
Time—Eighteen minutes.
Setting—Full stage (special).

'Tis indeed an awful thing for a reviewer to admit, but we must confess that, previous to this week, we had never heard of Ona Munson, and wondered why this unknown party (to us), was put in as a headliner at this house. We now apologize for our thoughts. The offering, even though somewhat rough because of newness, certainly deserved all its billing.

"A Manly Revue" is indeed a novelty act in its line, and Howard Rogers, who wrote it, should be given lots of credit. Whoever staged the different numbers also deserves commendation. All are very cleverly arranged.

Miss Munson is a very pretty little girl, who should, however, use less make-up. The six young men, namely, Sheehan Philips, Leroy Duffield, Harry Holbrook Joseph Miners and Wallace Clark, would also do well to learn how to make up properly. That was about the only fault we had to find with the offering on Monday afternoon.

Ona Munson is not a wonderful singer. In fact, she has no voice at all, and her enunciation is very poor. But she has that overpowering quality of personality that makes one overlook those needs. She dances "neatly—cleverly, in fact.

The young men with her sing well. One in particular revealed a very good voice in a solo. Two of the lads showed dandy ability in time-stepping. The others also did well in the dance bits. But with a more confident expression on their faces, the lads that did the dance in duo will be a riot.

Altogether, the act is very good. That it will please, there is no doubt.
G. J. H.

ORCHESTRA NEWS

BIG ORCHESTRA ARRIVES

Arturo Toscanini, the Italian conductor, arrived in the United States on Monday accompanied by a new all-Italian orchestra of 100 pieces. Every member of the orchestra, with the exception of two women harpists, was, it was said, a professor of music in some university. On a recent tour of thirty concerts in twenty Italian cities, the orchestra was hailed as the most representative Italian musical organization.

The musicians, with the exception of the father of one of the harpists, are between 18 and 30 years of age.

A tour of the country has been arranged to begin with three concerts in this city, the first on December 28th.

LOPEZ SIGNS WITH COLUMBIA

Vincent Lopez, who, with his orchestra, has been with the Pat Rooney act for the past two seasons, has signed a two years' contract with the Columbia phonograph company.

Lopez, with the Pat Rooney act, has played sixty-eight weeks in New York, eight at the Palace Theatre, and goes with Rooney in his new show which opens late this month.

When the piece opens, Lopez, who is the pianist of the orchestra, will have a larger organization than appeared with Rooney in the vaudeville act.

VENIZELIST ANTHEM FORBIDDEN

CONSTANTINOPLE, Dec. 13.—As a result of the anti-Constantine demonstrations which have culminated in disturbances, the allied police have forbidden the playing of the Venizelist anthem in theatres and other public places in Constantinople. Severe penalties are provided for infraction of the order.

VAN DYKE IN THE SOUTH

W. W. Van Dyke, formerly with Meyer Davis, has gone to South Carolina where he and his orchestra are meeting with great success. The Van Dyke organization is considered one of the best orchestras in the South and is booked for many weeks.

OLD LEADER RETURNS

John H. Eggert, a well known St. Louis orchestra leader who retired from the business over six years ago, has returned, and with a new and large orchestra is doing some of St. Louis' biggest dance orchestral work.

BAND LEADER IN NEW ORLEANS

Don Phillipini, for years a well known band leader, is now conducting a symphony orchestra. Don Phillipini has heard the call of the film, and is leading the big orchestra at the Strand Theatre, New Orleans.

ANOTHER VETERAN LEADER

Among the veteran leaders of burlesque orchestras, Ed. Mohrbach, at the Buckingham, Louisville, Ky., is prominent. Mohrbach has been leading burlesque orchestras for over a quarter of a century.

BIG ORCHESTRA IN PORTLAND

Salvatore Santanella is leader of the big 40-piece symphony orchestra at the Rivoli Theatre, Portland, Ore. The Rivoli Orchestra is the largest in the city, and features the best compositions.

PAUL BIESE TRIO IN N. Y.

The Paul Biese Trio of the Chicago Pantheon are in New York making a number of records for the Columbia.

FRISCO LEADER ON BROADWAY

Arnold Johnson, formerly leader at Tait's Cafe, San Francisco, is now at the Cafe de Paris, New York.

BOHIER IN CINCINNATI

Jake Bohier, is conducting the orchestra at Keith's Theatre, Cincinnati.

PRIZE FOR BAND COMPOSITION

Edwin Franko Goldman, the bandmaster, is offering a prize of \$250 for a band composition, which is to be played by the Goldman Concert Band and which is to be published by the Carl Fischer music house. The prize will be presented after the first performance of the work by the Goldman band at Columbia University in June or July, 1921. The composer will have the privilege of conducting the composition.

All compositions must be submitted to Edwin Franko Goldman, No. 202 Riverside Drive, New York, before April 15, 1921. The composer must be an American citizen and the composition must be entirely new, conceived for band and never have been performed in public. No transcriptions or arrangements for orchestral scores will be considered.

The work must be in the form of an overture, symphonic poem, grand march or suite—in three short movements. No composition will be accepted in any form other than full band score.

In submitting scores composers must use a "nom de plume," or motto, the correct name and address of the composer accompanying the composition in a sealed envelope.

Full amount of postage for the return of score must be sent when scores are submitted.

There will be three judges, whose names will be announced later.

COMPOSERS CONTRACT READY

The new contract between the Society of Authors, Composers and Publishers and the Music Publishers' Protective Association is now ready for signing.

All the matters in connection with the adoption of the working agreement between the two organizations have been settled and the active work will commence on January 1. The fifty per cent of the performing rights' royalties which is to be paid over to the Music Publishers' Association is to be divided among the members according to their classification in the organization.

RITTENBAND IN NEW HOUSE

Jacob L. Rittenband has been engaged as leader of the orchestra in the new Newark Theatre, the Brantford Hotel, which will open on Friday of this week. The new house which is to be devoted to pictures, has a seating capacity of 3,500, and Rittenband has an orchestra of thirty pieces.

ARPELLINI AT PALM BEACH

Matio Arpellini, this winter is leading the orchestra at the Breakers Hotel at Palm Beach, where he has a large and excellent musical organization. Arpellini also has charge of the music at the Royal Poinciana.

"BOBBY" IS NEW MILLS' SONG

"Bobby," a new fox trot ballad written by Sid Caine and I. J. Faggen, is a recent release by Jack Mills. Although just off the press, many of the best known vaudeville singers are learning it.

BIDE DUDLEY PLACES SONG

Bide Dudley, the N. Y. World column writer, has placed a song with M. Witmark & Sons. It is called "Everybody Loves the Sunshine." Dudley wrote the words and Frank H. Gray the melody.

VERSATILE 3 IN LONDON

The Versatile 3, a novelty orchestra under the leadership of C. W. Mills, is scoring a big hit in London. They are playing in one of the big cafes and have been booked for many months.

MERCADANTE IN MIAMI

G. L. Mercadante is now at Miami, Fla., conducting the orchestra in the big Royal Palm Hotel. Mercadante has the orchestra at the Hotel Champlain, at Bluff Point, N. Y., in the summer.

STARS OF BURLESQUE

FIRST SEASON
IN
BURLESQUE
WATCH ME

JOE YOUNG

DOING COMEDY
WITH
SWEET SWEETIE
GIRLS

JUVENILE
AND NUMBER
PRODUCER
DIRECTION
IKE WEBER

EDDIE LLOYD

KEEPING
OUT OF
TROUBLE
WITH
BATHING
BEAUTIES

IN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"

BILLY NOBLE & BROOKS REGINA

WITH
FLASHLIGHTS
OF
1920

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

CHIEF
MISCHIEF
MAKER
SEATING
AROUND
AMERICAN CIRCUS

FRED REEB

Principal Comedian
Eddie and Tom Sullivan's
"Mischief Makers"

HEBREW
COMEDIAN
DOING
FINE
WITH

JACK LA MONT

BERNSTEIN
AND
GALLAGHER'S
BATHING
BEAUTIES

PRINCIPAL
COMEDIAN
DIRECTION
IKE WEBER

HERBIE GLASS

WITH
SOCIAL
FOLLIES

TWO GOOD
MEN
ONE CUTE
LITTLE GIRL

FRANCIS-ROSS AND DUROSS

WITH
BOSTONIANS
DIRECTION
IKE WEBER

DANCING
INGENUE
AND
JUVENILE

GLENN AND RICHARDS

WITH
BOSTONIANS
DIRECTION
PAULINE COOKE

PRIMA DONNA
OF CLASS
SINGS IN
SEVEN
DIFFERENT
LANGUAGES

Lucille Rogers

AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

PRIMA
DONNA
CABARET
GIRLS

Ethyle McDonald

FIRST
TIME
IN
EAST

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

INGENUE MYRTLE ANDREWS

BROADWAY
BELLES

AUSTRALIAN
SONGSTRESS
PRIMA
DONNA

LILLIAN ROCKLEY

PAT
WHITE
GAIETY
GIRLS

DOING
DUTCH

KARL BOWERS

WITH THE
SOCIAL
FOLLIES
DIRECTION
BORNEM &
RICHARDS



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MAT WHITE AND ULIS AL

"IN A
LEAGUE OF
SONGS AND SMILES"



VERSATILE
SOUBRETTE
AND

MARGY

MYERS and KNISE

NETTIE

INGENUE
THE
WHISTLING
GIRL

YARD
AND
A HALF
OF
SPEED

WEE MARY McPHERSON

SOUBRETTE
MONTE
CARLO
GIRLS

BURLESQUE NEWS

(Continued from Page 14)

**"RECORD BREAKERS"
BEST THIS YEAR
IT'S EVER BEEN**

This season, Jack Reid has given us the best "Record Breakers" we have seen so far. It's a big laughing show from start to finish, with Reid handling the principal comedy role. Last Thursday night, at the Star, he and his fellow players kept a packed house constantly amused.

Reid's show is different than any he has had in the past and away from any attraction we have seen this season at Manager Joyce's house. He calls the first part "Let's Go." It is in six scenes. The burlesque is called "Going Up."

Reid is doing his well-known "Tad" in the first few scenes and then changes to his "dope" character as the "Information Kid." He is most amusing in both parts. Bert Hall is doing the straight and proved himself a good man at lines, as well as "feeding" the comedians. He dresses well and has a pleasing style.

Tim Healy is good in the "tough" role he does in the first part and portrays a good Irish role in the burlesque.

Jack Van does a Hebrew comedy part. Although he has little to do, he gives a good account of himself, while on. He works fast.

Pauline Hall, a well-formed young lady, is the ingenue prima donna. She sang her numbers well and read her lines nicely. Her costumes are very attractive.

Emily Keller, with a winning smile and pretty face, won favor as the ingenue soubrette.

Miss Keller has a very pretty figure which she displays on several occasions in tights. She puts her numbers over in lively fashion and dances gracefully in several numbers. Her dresses are pleasing to look at.

Josie West, an attractive looking blonde, with curls that hang over her shoulders, is the soubrette and danced her way into favors early in the show, as well as putting her numbers over successfully. Miss West's shapely limbs, as well as good looks, are very noticeable. She uses a good make-up and displays a wardrobe of well selected dresses.

Will Anderson is in several bits and does very well. The eccentric character he does early in the show is different than any we have seen at this house so far.

Bonham Bell works in a number of scenes and leads several numbers, as well as doing a singing specialty.

Bob Girard appears in a few bits, doing them well. He stood out in the Western Dance Hall scene, portraying an Indian very well.

Karl Keller, in one bit, did a nance part satisfactorily.

The Dressing Room scene, showing three dressing rooms with the principal women and several chorus girls getting ready for a show, created a stir. It was the second scene.

Bell offered a singing specialty of two songs that went over well.

Miss Hall did very nicely with her number, "I Wonder Who's Kissing Her Now," with Reid working it up.

Reid and Healy went big in their talking specialty. It was crammed full of comedy situations. They followed this with another good comedy scene about a "goat," which had the house in an uproar.

Miss Hall and Miss Keller, dressed in Colonial style, offered a neat singing duet. The girls harmonized well.

Bell, assisted by the girls, in bathing suits, lingerie and other costumes, did nicely with the "department store" number.

Anderson put over a good specialty in one, of a song and recitation. It was well received.

The Western Music Hall scene gives the show a different atmosphere for it is so unusual in burlesque.

The men, as Westerners, staged a hold-up. Reid pulled more witty "dope" talk and the Musical Seminoles entertained with their musical act, which was well received. An old fashioned square dance was given by the principals in this scene also, and it seemed to please the audience. Girard over a dandy blackface act in one, which won applause.

The living model girls, appearing in union suits in the Winter scene, displayed pretty forms.

In Healy's Irish number, Miss West introduced a corking good Irish dance.

Reid and Van were amusing with another line of "dope" talk and had the audience going.

Bert and Pauline Hall, in their singing and dancing specialty down near the close of the show, went very big and almost stopped the show.

Jack Reid's "Record Breakers" is a most pleasing entertainment and a show that will please any kind of an audience. It is beautifully costumed and a fine scenic production. SID.

MRS. HURTIG'S MOTHER DIES

Mrs. Jack, mother of Mrs. Jules Hurtig, died at the latter's home in Douglas Manor, L. I., last Thursday. She was sixty-two years of age at the time of her death.

**CLEAN SHOWS
GET THE MONEY
AT UNION SQ.**

Tom Howard's offering at Kahn's Union Square last week was not alone amusing and highly entertaining but a very clean show, as well. There were no suggestive nor out-of-the-place lines or situations in the entire show and it had a well filled house in a happy humor all Wednesday afternoon.

Howard called the first part "My Uncle Will" and it contained a story all the way through, with several bits planted here and there that blended in nicely.

Howard took care of the comedy and, in his eccentric "boob" part, which has become familiar to the thousands of patrons of this house, carried his part of the comedy with ease.

Eddie Welch in the straight part, did the "feeding" and handled himself very well in the scenes and bits.

Gus Flaig was excellent in a Western character and played the part as it was intended. He used a good make-up and kept to his lines all the time.

Helen Adair, rich in personality and sweet to look at, sang prettily in her numbers and did nicely in the bits. Her costumes were pleasing.

Hattie Beall put her numbers over with lots of "pep" and displayed plenty of ginger in all she did.

Margie Pennetti, after her few weeks' rest, jumped right in and put her numbers over in fine shape. Her costumes, both in the "Aviation" and "Kismet" numbers, are worthy of mention.

Laura Houston, a shapely little Miss, dashed through her numbers with speed and worked them up for encores as well. They like this little blonde girl here and the way she works.

The story goes of a detective trying to locate an heir, who was to inherit a sum of money from an uncle who had just died if the heir should remain single. He had, however, married. The detective runs across his wife, who, when she found out his errand, disclaimed her husband so that he might get the money.

There were many funny situations worked out during the action of this part of the performance.

Among the few bits injected were the "elevator" bit, done by Howard, Welch and Flaig.

The "bag" bit pleased as Howard, Flaig and Miss Adair did it.

Miss Adair's "Japanese Sandman" number was the song hit. She rendered it prettily and it was artistically staged. During the chorus of the number, Howard was wheeled on the stage by several chorus girls in a Japanese cart and later worked up a little comedy. The chorus girls worked nicely in this number, as well.

The "dog and duel" bit was amusing as Howard, Welch and Miss Adair offered it.

Miss Pennetti's number, "Kismet," was well received and prettily staged. Three well formed chorus girls in union suits displayed fine forms in the background during the number.

The "poisoned beer" bit was full of laughs and finely put over by Howard and Flaig.

The girls worked nicely in the numbers and were costumed attractively. The scenery and electrical effects were pleasing to the eye.

The burlesque was called "The Game Keeper" and offered many comedy situations.

The house was big and the audience liked the show. SID.

CHICAGO "BAT" OPENS

WILKESBARRE, Pa., Dec. 13.—The Chicago company of Wagenhals and Kempner's production "The Bat," opened here on Saturday night for a short run, going then to Syracuse and Detroit and afterward to Chicago, where it opens on December 26. Lizzie Hudson Collier, Carl Antony, John Stokes, Gilda Leary, Ryder Keane, Robert Barat, Edward Colebrook and Eva Williams are in the cast.

"PASSING SHOW" SET

"The opening date of 'The Passing Show of 1920,' with the Howard Brothers as stars, has been set for December 20, with New Haven as the probable opening point. The show comes to the Winter Garden the following week. There are 140 people in the cast.

CARUSO HURT IN "PAGLIACCI"

Enrico Caruso, while singing his famous aria "Ridi Pagliacci," from the opera "I Pagliacci," slipped on the steps of the mimic theatre on the stage last week and wrenched the muscles of his right side, holding up the performance for half an hour.

NEW ACTS AND REAPPEARANCES

(Continued from Page 23 and on 29)

JOSIE ROONEY AND CO.

Theatre—Greenpoint.
Style—Dancing act.
Time—Fourteen minutes.
Setting—Full, special.

In a full stage set, with blue back drop, hung in door style, with a parlor chair for two as a central setting in the door, a piano to one side of the stage and a table, two chairs and lounge on the other, Josie Rooney, a sister of Pat, assisted by two unbilled boys, who officiate as pianist and dancing partner, respectively, is offering a dance act that should have little trouble getting along, not because of the name, but because of the act itself.

The act opens with the pianist announcing, in comedy lyrics, that, in all musical shows or girl acts, the chorus has the job of opening with a chorus that means nothing. In this act, there being no chorus, he will have to do the announcing and fill in between numbers himself. He then announces Miss Rooney's partner, who comes on and joins him in his song and, together, they introduce Josie Rooney, who joins in the song, and all three announce the purpose of the act, Josie and her dancing mate offering a clever bit called "This cute little table for two," in which just a bit of a dance is included.

The pianist and the other boy then have a controversy as to which an audience likes better, singing, piano playing or dancing. Of course the audience is to decide. The pianist then offers a jazz solo, followed by a well done song and dance bit by the other, who then exits. Josie then offered some solo clog work that was very cleverly done and won appreciation.

The fellow at the piano then plays "Love Nest," as he says, to do something while a change is being made. He also gives his impression of how a Jewish boy living next door to him played the number. This bit was very cleverly done and won a lot of laughs. The dancer then offered a solo, which was a very good imitation of Ted Doner, although not announced as such. He copied all of Doner's steps and mannerisms accurately. Then the pianist sings a ditty about the closing number, which he says is familiar to the audience, as it is just a wedding number.

Josie and her partner then offer a neat little bride and groom bit, with some good dancing, a good number written around the bit, and it being also very daintily costumed. The boy who dances with Josie makes a splendid stage appearance, can sing more than well for a dancer, and dance very well for a singer. He bears watching, as, with the proper training, he should develop into a real top notch performer. The pianist is clever, plays well, has personality and makes you forget that he is an accompanist.

Of Josie, little need be said. She is a Rooney and shows it in her dancing style. Her act should be good for the fourth or fifth place on the bigger time bills. S. K.

ROLLO AND MULROY

Theatre—Jersey City.
Style—Skating.
Time—Ten minutes.
Setting—Full stage.

At the rise of the curtain, two men are almost hidden behind a huge book, on the cover of which are printed the words "How To Skate." They immediately begin to follow the instructions, but, by their performance, show that they have little need of any such text. The turn is made up of routine roller skating feats, all of which are well executed. One of the duo does some clever dance steps while on the rollers and his partner, in a burlesque on a beginner, won laughs, as well as applause, through the medium of his acrobatic stunts. J. Mc.

JOHN W. RANSOME & CO.

Theatre—Greenpoint.
Style—Playlet.
Time—Twenty-two minutes.
Setting—Full.

A good act is often likely to have faults and this one has.

When reviewed, the setting depicted what was evidently intended for a parlor of some kind. It had a piano, a buffet with drinks, a small table and a number of American flags draped around the doorways. The arrangement of the furniture was wrong, cluttering up the stage in the wrong places. The tables should have been moved over more centre and the piano back at least three feet. However, that did not affect the dialogue any, but made some of the business a bit more difficult.

The act deals with an aspiring young playwright of the species female who has written a drama from a theme supplied by her uncle, who, when she was a baby, stole her and her mother from her father's home, the father being an inveterate drunkard. The father, then a soldier, went to Cuba, and, instead of fighting, went on a drinking orgy lasting through the campaign, being discharged with a record none too good. The uncle was also a soldier in the same regiment, and came home with a story of the father's death.

The act opens with the daughter, now an ambitious playwright, rehearsing her play in her own home. Their character man has disappointed and a new one is called in, a broken-down old actor with a penchant for lying and drinking. He proved a lovable old character, despite his faults, and won the hearts of the household. He discovers, when he sees his brother-in-law in uniform, that the girl is his daughter and tries to make her understand as much, but she, absorbed in her play, thinks he is creating a part. Seeing that to confess the truth to the girl, who has always pictured her father a hero to be worshipped, he makes his departure, laughingly, in order not to show the breaking heart beneath.

The cast supporting Ransome, who plays the part of the actor, is good, the girl being natural and portraying her part as though she were really in love with herself and her play. The uncle is played well and the part of the juvenile in the play, also a comedy role, well portrayed by a fellow whose only care seems to be to have his name pronounced rightly. A pleasing little offering that should prove acceptable most anywhere. S. K.

GENEVA TROUPE

Theatre—Greenpoint.
Style—Wire novelty.
Time—Ten minutes.
Setting—Full stage.

This act is composed of four women and two men and the work offered is wire walking, in many different styles. Unlike a good many wire acts, they work on two sets of wires; that is, two people work at the same time, one just a trifle above the other. This is very effective, and has seldom been seen in vaudeville.

Also, some of the stunts performed looked original with this troupe, such as the jump by a girl from the shoulders of a man on the wire, down to the wire and balance, etc. The action is fast, there not being a moment's delay, the routine moving in quick succession from the opening to the concluding one trick, in which all six people worked on the wire at once, each doing a different stunt. The act is a flash for an opening act and the writer has never seen a wire act of such proportions.

The turn is neatly dressed, the men being attired in white sport clothes and the women in short white skirts, with sweaters, tam-o-shanters, stockings and shoes to match. The girls all wear their hair in curls down their backs. S. K.

VAUDEVILLE BILLS

(Continued from Page 21)

MIDDLETOWN
Victoria—Jones & Johnson—LaRose & Lang—Jennier Bros.

NEWARK
Clark & Belgram—Leighons—Luck & Price—Moth & Flame—Robert Emmet Keane—Hill & Ackerman—Franklin Arel Co.—Corellis Animals.

NEW CASTLE
(First Half)—Walds Co.—Challis & Lambert—Hall & Brown—Alex Sparks Co.—Jim McWilliams. (Last Half)—Lutz Bros.—Bee & Tull—Tyler & Crolius—Carl Statzer Co.—Shriner & Fitzsimmons—L. & F. Berkoff.

NEW BRITAIN
(First Half)—Brant Hames—McCarthy & Stenard—Al H. Wilson—Ballot. (Last Half)—Larry Beilly Co.—Dave Ferguson Co.—Mantell Co.

NORTH ADAMS
(First Half)—Marvel & May—Arthur & Lloyd—Rives & Arnold—Lassar & Dale. (Last Half)—The Randalls—Ross & Foss—E. J. Moore—Lefsgwell & Wallace—That Trio—William O'Clare Girls.

NEW LONDON
The Russells—Virginia Pearson Co.—That Trio.

OLEAN
(First Half)—Dale & Devos—Mack Reading—Jack O'Brien—The Natural Voice. (Last Half)—Pingree & Dwyer—Quixey Four—Clown Seal.

PITTSBURGH—JOHNSTOWN
Marg. Padula—Aerial St. Ogas—B. Frederick Co.

PITTSFIELD
Ross & Foss—Metor & Doyle—Lefsgwell & Wallace—Hughes & Merritt.

PASSAIC
(First Half)—Libby & Sparrow—Betty Bond—Darrell & Van—Harry Jolson—Kanazawa Japs. (Last Half)—Lady Ogotowga—Travers & Douglas—Lambert & Phillips—Elizabeth Solti Co.

PATERSON
(First Half)—Howard & Scott—Southern Four—For Pity's Sake—Helen Primrose—Burke & Dum. (Last Half)—20th Century Girls—Merrian's Dogs—Combe & Nevins—Campbell & Lee—Olive Terrance.

PAWTUCKET
(First Half)—Devorah & Dematrer—Marie Sparrow—Cooper & Lacey. (Last Half)—Gil Mack—Harper & Blanks—Barrban & Grone—Jack Kennedy Co.—Alexandria.

PHILADELPHIA
Grand Opera House—Lexey & O'Connor—Monroe & Millard—Clark & Verdi—Nikko Japs. New Kensington—Alfred Farrell—Hall & Brown—Jim McWilliams—Valda Co.

William Penn—Callahan & Bliss—Mabel Burke Co.—Pressler & Klass—Gullfoyle & Lane—Madame X. (Last Half)—Denny & Gary—Zuhn & Dreiss—Grace Huff—Wilson & Larson.

KEYSTONE—Bill Geneva Walkers—Cook & Smith—Russ Lacey Co.—Elkins Fay & Elkins—Lew Ross Co.

Grand St.—(First Half)—To Go—Benoff Reover. (Last Half)—Russian Quintette—W. S. Harvey Co.—Three Johns.

Girard—(First Half)—Bill & M. Lavar—Frank Juhaz Co.—Drew's Players. (Last Half)—Homer Romaine—Charles B. Rogers Co.—Ben Meroff Co.—Nearly a Prince.

PITTSBURGH
(First Half)—John LeClair—Indd & Noblet—Harry & Ruth Ulliva. (Last Half)—Ray & Courtney—Grace Wallace & Boys—Lew Leonard—Adams & Chase.

PARKERSBURG
(First Half)—Winslow & Tyler—Lillian Vernon—Princeton Five—Homer Sisters & Pierce. (Last Half)—Act Beautiful—Dalton & Craig—Lester & Moore—Les Marchantes.

READING
(First Half)—Uyeda Brown—Flaherty & Stoney—Leonard & Whitney—Jean Southern—An Alaskan Romance. (Last Half)—Bostock's Riding School—Lamere Bros.—Texas & Walker—Montgomery & Allen—Adelphus & Co.

SCHEENECTADY
(First Half)—Grazier & Lawlor—Three Rounders—Mason Keeler Co.—Fred Elliott—Durkin's Animals. (Last Half)—Curtis & Fitzgerald—Faden Trio—Honey Boys—Hamilton & Barnes—Sammy Lee Co.

SYRACUSE
(First Half)—Fenwick Girls—Harry Holman's Players—Faden Trio—Norton's Melnotte—Tom Brown's Yachting. (Last Half)—J. J. Jones—Nelson & Bailey—Great Howard—Tommy Allen Co.—Suzanne Tompkins.

SHARON
(First Half)—Alfred Farrell—Orr & Hanger—Eddie Tanner Co.—Shriner & Fitzsimmons—Louis & F. Berkoff. (Last Half)—Sahaya—Marker & Schenck—James Gray & Co.—Muller & Corelli—Francis Renault.

STEBENVILLE
(First Half)—Burnett Sisters—Hagar & Good.

win—Col. Robert H. Hodge—Alice Hamilton—Charles McGoods Co. (Last Half)—Gene & M. Conroy—El Eota—Alex Sparks Co.—Cantwell & Walker—Married Via Wireless.

SHAMOKIN
(First Half)—Cello—Zuhn & Dreiss—4 Jacks and a Queen. (Last Half)—Bentell Bros.—Mabel Burke Co.—Hank Brown.

STAMFORD
(First Half)—Jennier Bros.—Dave Ferguson Co.—LaRose & Lang—Traver & Douglas. (Last Half)—Brant Hayes—Libby & Sparrow—Darrell Van—Ballot Trio.

TROY
(First Half)—Curtis & Fitzgerald—Hamilton & Barnes—Great Howard—Sammy & Lee—Buddy Heath Co.—Bud Snyder Co. (Last Half)—Graser & Lawlor—Christie & Bennett—Howard Smith Co.—Wilbur Sweetman Co.—Fred Elliott—Durkin's Animals.

TORONTO
The Bradnas—Marie Dare—Drew Wallace—Plecolo Midgets—Douglas Family—Mack & Lane.

UTICA
(First Half)—Frank Wilson—Van Bros.—Howard Smith Co.—Beasie Wyman—Christie & Bennett—Three Headlys—Yellow Typhoon. (Last Half)—Elsie Schuyler—Stephens & Hollister—Bobby Heath Co.—Bud Snyder Co.—April Follies.

WOONSOCKET
(First Half)—Bowers Walters Co.—Harper Blanks—Alexander—Jack Kearney Co.—George Elias. (Last Half)—Cooper & Leroy—Devarah & Asmater.

WHEELING
(First Half)—Marr & Dwyer Girls—Ty & Crolius—El Cota—Carl Stats Co.—Santwell & Walker—Married Via Wireless. (Last Half)—Burnett Sisters—Challis & Lambert—Hage & Goodwin—Robert H. Hodge Co.—Alle Hamilton—Chas. McGoods Co.

YORK
(First Half)—Bostock's Riding School—LaMert Bros.—Texas & Walker—Montgomery & Allen—Adolphus Co. (Last Half)—Bett's Seals—Flaherty & Stoney—Leonard & Whitney—Jean Southern—An Alaskan Romance.

POLI CIRCUIT

BRIDGEPORT
Poli—(First Half)—Richards—Griff & Ray—Hilda's Boudoir—Lucky & Harris—Franklin Charles Co. (Last Half)—Rudloff—Millard & Marlin—Ladi of the Jury—Frank Mullane—Choy Ling Ho Troupe.

Plaza—(First Half)—Professor Peak Co.—Jessie Morris—Flagle & Malala—Revue of 1920. (Last Half)—The Valentines—Billy Connery—Lanigan & Haney—8 Black Dots.

HARTFORD
Capitol—(First Half)—Three Martels—Hein & Lockwood—Byron & Haig—Frank Mullane—Sammy Weston & Me. Ch. (Last Half)—Jim Y. B. McIntyre—Berniviel Bros.—Mason Keels Co.—Billy & E. Gorman—Pinkie.

Palace—(First Half)—The Valentines—Peggy Brooks—Billy Aleha & Girlie—Show Me—Mallen & Renn—Page Hack & Mack. (Last Half)—Padrick & Devere—Dave & Lillian—Billy Bowman—William Wilson Co.—Billy Lightelle Co.

NEW HAVEN
Palace—(First Half)—8 Black Dots—Millard & Marlin—Pinkie—Billy & Gorman—Choy Ling Ho Troupe. (Last Half)—Richards—Rodero & Marconi—Sammy Weston & M. Charles—Lucky & Harris—Franklin & Charles Co.

Bijou—(First Half)—Padrick & Devere—Billy Connery—Billy Lightelle—Lanigan Fancy—Smile. (Last Half)—Three Nartells—Jessie Morris—Hilda's Boudoir—Flagler & Malla—Zena Molla Carl.

SPRINGFIELD
Palace—(First Half)—Dave & Lillian—Rosco Marconi—Masters Kraft Revue—William Hallen—Four Pashas. (Last Half)—Danse Fantasia—Arthur Whitelaw—Byron & Haig—Rappi—Rex Comedy Circus.

Poli—(First Half)—Jessie Dell—Harry Sykes—Charles Mack Co.—Lehr & Bell—Ziegler & Nolan & Nolan—Reynolds Trio—Jack Benny—The Soul Mate.

WATERBURY
Poli—(First Half)—Rudloff—Radick & Davis—Lorraine Sisters Co.—Rex Comedy Circus. (Last Half)—Prof. Pack Co.—Peggy Brooks—Show Me—Hein & Lockwood—Page Hack and Mack.

WILKES-BARRE
Poli—(First Half)—The Cornells—Nolan & Nolan—Reynolds Trio—Jack Benny—Soul Mate. (Last Half)—Jesse & Dell—Harry Sykes—Charles Mack Co.—Lehr & Bell—Ziegler & Yerkes' Band.

WORCESTER
Plaza—(First Half)—Canaris Cleo—Billy Bowman—William Wilson Co.—Arthur Whitelaw. (Last Half)—Carpos Bros.—Griff & Ray—Lorraine Sisters—Marie Sparrow—Revue of 1920.

Poli—Billy Aleha & Girlie—Mellen & Ren—Masters & Kraft Revue—William Ralen—Four Pashas.

PANTAGES CIRCUIT

WINNIPEG
Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampel & Leonard Co.—Tom Kelly—Corelli's Circus.

REGINA AND SASKATOON
Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrows.

EDMONTON
Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ann & Beck—Downing & Davis—George Hamid Troupe.

CALGARY
Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Jular of the Sea.

GREAT FALLS AND HELENA
Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

BUTTE

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Rose—4 Bell Hops.

SPOKANE

Pantages—2 Sons of Jaz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pale—3 Bartos.

WALLA WALLA AND N. YAKIMA

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

SEATTLE

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Punting It Over.

VANCOUVER

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

VICTORIA

Pantages—Four Bonchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

TACOMA

Pantages—Zara Carmen Trio—Mabel Blondell—Jerry & Bohannon—Jarriand Octette.

PORTLAND

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

TRAVEL

Pantages—Selma Draats—Rubini Rosa—Mr. and Mrs. Melburn—Chot, Doty & Midge—Rowing River.

SAN FRANCISCO

Pantages—Pop Pouill—Lincoln Vernon—Perry Bussey—3 Venetian Gypsies—King & Irwin—4 Fantinos.

OAKLAND

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Pudkin.

LOS ANGELES

Pantages—Girl in the Air—Devore & Taylor—Schwartz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

SAN DIEGO

Pantages—Fulton & Mack—Charles Moratti Co. Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

LONG BEACH

Pantages—Lamb Mankins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorenz & Wood—6 Harlequins.

SALT LAKE

Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

OGDEN

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

DENVER

Pantages—Lady Alice's Pets—Will and Mary Rogers—Lew Welch & Co.—3 White Kunnas—Mammy's Birthday.

TRAVEL

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Mole, Josta & Mole—Guy Voyer & Co.—Sophie Tucker & Jazz Band—Gene Greene—Nathan Bros. (Last Half)—Dreeder & Allen—Gene Greene—Sophie Tucker & Band. Lincoln (First Half)—Two Ladellas—Walter & Dyer—For Pity's Sake—Watts & Hawley—Five of Clubs. (Last Half)—Rubetown Follies—Anderson & Burt—Kennedy & Rooney—Mirano Bros.

ATCHISON

Orpheum (Sunday Only)—Jean & Arthur Keeley—Weber & Elliott—Revue De Luxe—One to Fill—Paul Levan & Miller.

AURORA, ILLINOIS.

Fox Theatre (Sunday)—Helyey & Brill—Princeton & Watson—Two La Dellas.

BATTLE CREEK

Bijou (First Half)—Gillette—Harry West & Chums—Doyle & Elaine—3 Wards. (Last Half)—Vernon—Faber & McGowan—Lottie Mayer & Girls. Bradford (First Half)—The Gabberts—The Skatells—La Rose & Adams. (Last Half)—James & Hughie O'Donnell—Caesar Rivoli.

BLOOMINGTON, ILLINOIS.

Majestic Theatre (First Half)—The Newmans—Harry Ellis—Lillian Bernard & Band. (Last Half)—Wise Ioleen—Walzer & Dyer—Stratford Comedy Four.

BARTLESVILLE, OKLA.

Orpheum (First Half)—Laurel Girls—Bays & Fields—O'Brien, Mgr. & Proprietor. (Last Half)—John Neff.

CHAMPAIGN

Orpheum (First Half)—Teschow's Cats—Dora Hilton—Wallace Calvin—Mrs. Wellington's Surprise—Ned Norworth—Ereen Family. (Last Half)—Tozart—Alf. Latell—Lillian Bernard—Chic Sale—Willie Bros.

CENTRALIA, ILL.

Grand (First Half)—Jada Trio—Alice Nelson & Co.—Willie Bros. (Last Half)—Pauline Saxon & Sister—Fred Allen—Arthur Huston & Co.

CLINTON, IOWA.

Orpheum (First Half)—Dorothy Morris Trio—Moody & Duncan—Grey & Byron—Burns Bros. (Last Half)—Wellington & Sylvia—Engel & Marshall—Angel & Fuller—Aerial Patts.

DANVILLE

Palace—Harry Tenda—Faber & Burnett—The Champion—Hugh Johnston—Sterling & Marguerite—Parker Trio.

DECATUR

Empress (First Half)—Tozart—Tracy, Palmer & Tracy—Rubeville—Fred Hughes—Ramsdell & Deyo. (Last Half)—Teschow's Cats—Two Ladellas—Jessie Hayward & Co.—Rucker & Winifred—Ned Norworth & Co.—Nathan Bros.

DES MOINES, IOWA.

Majestic (First Half)—Straus Twins—Burkhart & Roberts—Pat Barrett—Hendricks Belle Isle. (Last Half)—Gypsy Meredith & Co.—Valentine Vox—Grey & Byron—Davigneau's Celestials.

DAVENPORT

Columbia—Miss Ioleen—Engel & Marshall—Angel & Fuller—Davigneau's Celestials—Chas. Kenna. (Continued on page 31.)

HOLIDAY SPECIALS

10% TO THE PROFESSION

SILK MUFFLERS

\$2.85 to \$4.85
Values From
\$5.00 to \$10.00

SILK NECKWEAR

65c. to \$2.85
Values From
\$1.00 to \$5.00

SILK SHIRTS

\$5.00 to \$9.85
Values to \$16.50

25% REDUCTIONS

ON
FAWNEs, MYERS AND
ADLER'S GLOVES

KRAMER'S MEN'S SHOPS

1347 Broadway—1560 Broadway (Next to the Palace Theatre)

COMEDIAN WANTED

Acrobatic or Eccentric Preferred

LOUIS REDELSHEIMER

Room 802, Columbia Theatre Bldg., New York

Phone Bryant 7909. WRITE, PHONE OR CALL.

NEIL E. SCHAFFNER

LIGHT COMEDY

Direction OLLY LOGSDON

Romax Bldg., 47th St. and B'way

WANTED FOR—

VAUDEVILLE NOVELTY ACT—Girl-wop comedienne. CYCLE CHARACTER ACT—Versatile Boy & Girl. QUARTETTE NOVELTY—Recognized mixed quartette.

Particulars—Office

JO PAIGE & PATSY SMITH, 1562 B'way, N. Y.

DRAMATIC and MUSICAL

MADGE KENNEDY WILL PLEASE LOVERS OF MELODRAMATIC PLAYS

"CORNERED." A crook play written by Dodson Mitchell and produced by Henry W. Savage on December 8, at the Astor Theatre.

CAST.

Lola Mulvaney.....Nettie Bourne
Nick.....Morgan Coman
Jerry.....Edward Fielding
Mary Brennan.....Madge Kennedy
Sing Hi.....Frank Grayson
Flanagan.....Joseph Tuller
Rose.....Natalie Manning
Mrs. Wells.....Amelia Gardner
Frank.....Elmer Cornell
Margaret Waring.....Madge Kennedy
George Wells.....Leslie Austen
Leontine.....Theresa Quadri
Brewster.....Robert Forsyth
Casey.....Thomas Gunn
Updike.....Tom Walsh
Dr. Ross.....Frank Patton
Smithson.....Timothy Kane
Maid.....Doris Chisholm
Miss Watson.....Edith Ford

To those who are still able to feel with the wronged heroine of an old style melodrama and fall in love with her twin sister, stolen as a baby and brought up in the wrong light, finally coming into her own, and whose mental equipment will allow them to pass over a few inconsistencies in favor of an evening's enjoyment, Madge Kennedy's new play, which also marks her return to the speaking stage after some three years as a movie heroine, will do very well. Those who can't fit in the above requisites will at least be content with her return and the clever work she is doing.

Dodson Mitchell's play is built along the hackneyed theme of twin sisters, separated when babes, one being stolen by some villainous crooks and brought up an angel despite having been reared in a living hell in the slums of New York's own picturesque Chinatown. The other remains at home with her millionaire parents, living the life of an heiress born to luxury and knowing no necessity.

Time passes quickly with playwrights, and so, when the piece opens, both girls are grown to womanhood and, one day, the wealthy sister goes "Slumming." While there, one of the crooks who stole the other baby sees the resemblance and substitutes the girl of the slums for the girl of the society world, the substituting process being aided by the customary blow on the head.

From then on, things moved rapidly. The girl lets her fellow crooks into the dwelling of her society sister and in the midst of the burgling process enters the real society girl. Things are complicated, but a bullet plays its part and the society girl keeps quiet. A mind reading penchant by the girl crook saves her from prison, and, also, an amulet of some kind proves her to be a sister of the society girl. The hero thereupon proposes and informs her that, no matter what she is, he loves her. Then all ends happily.

The acting of the play is excellent and a better cast could not have been picked. Although many of the moments and passages of the play are highly improbable and tax the credulity of the audience, still, in the final moments, they are satisfied and proved the play, as a whole, to be entertaining and interesting, if not novel.

Miss Kennedy got a reception back that she should remember for a long time.

NEW STANLEY NEARLY READY

PHILADELPHIA, Dec. 11.—Preparations are now being made for the opening of the new Stanley theatre on December 27. Abe Einstein, representative of Jules Mastbaum, has gone to New York to invite various film stars to be guests of the house on the opening night.

The new house will have a motion picture policy, with prices ranging from twenty-five to seventy-five cents.

"GHOST BETWEEN" GOOD

WASHINGTON, D. C., Dec. 9.—"The Ghost Between," a new play by Vincent Lawrence, produced at the Shubert-Garrick Theatre here this week, was a triumph for both author and actor.

The story opens with a prologue in which is shown a newly married wife in consultation with a doctor regarding her husband, dangerously ill in an adjoining room. The doctor, after an all night vigil, thinks he can save the patient, but there is a turn for the worse, and a heart-rending cry from the wife in an adjoining room indicates the death of the husband.

The first act is staged in the living room of the doctor's office some two years later. A friend of the doctor, an athletic champion of a boxing club, learns from the doctor that the young widow has been working in a store for \$15 a week and that, although the doctor loves her, he is reticent about approaching the matter, due to the girl's known great love for her departed husband.

The friend then cites an instance to the doctor of a chap whom they both knew who had faced the same situation. This fellow had prevailed upon the girl to marry him "in name only," and then, after the wedding, had used his own judgment.

The doctor is impressed by the idea and, when the girl calls to pay her first installment on the debt incurred by her husband's death, prevails upon her to marry him under the same conditions that had been set forth.

A succeeding act shows the married couple six months later, the doctor having kept his promise to the letter, but convinced that the dead man stands between him and the fulfillment of his great desire and love.

The friend learns of the condition of things from the doctor and makes love to the wife. The doctor, returning unexpectedly from a call, is advised as to how matters now stand and that the friend has told the young wife she would be much happier with him and that he had even gone so far as to tell her that he knows the doctor can't stand it any longer and would be happier if his wife would go away.

Right here was the unexpected "twist," for the doctor is overjoyed and literally falls on his friend's neck, realizing, as he does, that he no longer has a dead man to fight, but a live one. At the end of the scene there is a final "God bless you," and a command to "get the hell out of here."

The last act shows the wife and the doctor apparently very happy in the anticipated new order of things. The wife makes a declaration that she will be a wife to him in every sense of the word, which is brought to a stage climax by the announcement that she will come to him with a kiss when she loves him as he would have her do. The kiss is given then and there, which leaves the audience in little doubt as to the length of time necessary for the feeling to come to pass.

FOUR NEW SHOWS NEXT WEEK

Four new shows are scheduled to open here next week. The first will be the Marilyn Miller-Leon Errol show, "Sally," which Zeigfeld will present at the New Amsterdam on December 21.

The following day, Wednesday, will see "Mary Rose," with Ruth Chatterton, open at the Empire. On Thursday, "Deburau," with Lionel Atwill, will be presented at the Belasco Theatre. And on Christmas night, "The Beggar's Opera" will come into the Greenwich Village Theatre.

"ERMINIE" INTO PARK

The revival of "Erminie" will open at the Park Theatre on January 3. Frances Wilson and DeWolf Hopper will be seen in the new production, which has been playing the road and a run in Boston.

"Bab," with Helen Hayes starred, will go on the road.

TAGORE PLAYS SPLENDIDLY WRITTEN, BUT BADLY PUT ON

"THE POST OFFICE." A play in two scenes by Rabindranath Tagore.

CAST

Madhav.....Lionel Hogarth
Doctor.....Clement O'Loughlin
Gaffer.....William Franklin
Amal.....Lillian Jago
Curd-Seller.....Farrel S. Felly
Watchman.....George Casselberry
Headman.....William C. Hodges
Sudha.....Mabel Maurel
King's Herald.....H. G. Govil
Royal Physician.....Paul Leyssac

"SACRIFICE." By Rabindranath Tagore.

CAST

Gunavati.....Edith Messer
Raghupati.....George Casselberry
Govinda.....Lionel Hogarth
Jaising.....Paul Leyssac
Aparna.....Mary Ricard
Nakshatra.....William Franklin
Nayan Rai.....William C. Hodges
Chandpal.....Clement O'Loughlin
Queen's Attendant.....Virginia Nash

A poetic little play, badly acted and presented, and a tedious play, even more tediously drawn out, is the sum total of the production of two plays of Rabindranath Tagore, the Hindu poet and mystic, at the Garrick Theatre special matinee last Friday.

The first of these, called "The Post Office," based on an exceedingly touching, delicately appealing theme, lost a great deal of its effectiveness because the part of a sick, wistful little boy was taken by a grown woman, whose appearance, in spite of her excellent reading of her lines, destroyed the illusion intended by the poet.

"The Sacrifice," a long winded, sluggish and extremely tiresome protest against the sacrifice of blood throughout the world, was awkwardly presented in a dull, clumsy manner that taxed the rather select audience's endurance to the limit. Beautifully written, it is the kind of play that is better read than produced. The cast manhandled it so severely that the play seemed to lose all meaning under the pseudo-elocution treatment it received.

About the most commendable feature of the performance was the rich costuming of these pieces, which have shown practically no dramatic value whatsoever.

OPERA IN WASHINGTON

WASHINGTON, Dec. 11.—The Washington Opera Company, a local organization directed by Edouard Albion, will open for a week's run at Poli's theatre here Monday, Dec. 13. On Monday, Wednesday and Friday nights, they will present "Aida." Arnold Volp will act as conductor.

The principals in the cast will consist of Mary Cavan, Otakar Marak, George Miller, Ruth Townsend, Marcus Keollman and Charles Tittman.

The French Opera Comique will present "La Mascotte" at the theatre on Tuesday evening, and Saturday matinee, "Le Grand Mogol" on Thursday night and on Saturday night, "Josephine."

SO. BEND THEATRE BURNS

CHICAGO, Ill., Dec. 13.—Fire, last week, damaged the Auditorium Theatre, South Bend, Ind., to the extent of \$130,000. The theatre building contained numerous stores, which suffered most of the damage. The theatre itself, suffered a loss of \$20,000. George Robinson, owner of the building also stands a loss of \$30,000 through the fire.

FRIARS TO FROLIC IN JUNE

Headed by George M. Cohan, the Friars will, early next June, put on a big Frolic in New York and other big cities between New York and Chicago.

RETURNING TO FOX

ALBANY, Dec. 13.—William F. Brooker, manager of the new Mark Strand Theatre, this city, has resigned and it is said he will resume his former position with the Fox Studios, New York City.

Walter Hayes, second vice-president of the Strand Theatre Corporation, who is in town, said that a new manager would be appointed in a few days.

In the meantime, S. Meyer, traveling representative of the Strand chain of theatres, will have charge, in conjunction with E. F. Roberts, assistant manager.

JERSEY THEATRE FIRM DISBANDS

TRENTON, N. J., Dec. 10.—A certificate of dissolution was filed in the office of the Secretary of State this week by the Lancaster Theatre Company, which operated theatres and other amusement enterprises from Market street, Camden, with the New Jersey Corporation, Guarantee and Trust Company as agent. By the filing of the paper the concern ceased to operate in New Jersey. Thomas M. Love was secretary of the company.

TAX AROUSES MANAGERS

(Continued from Page 4)

costs, but I think I have cited enough typical examples to show that the increase in box office prices from \$2 to \$3 for an orchestra seat is the lightest advance that the public has had to bear in the many that have been imposed. While the managers' production costs have risen more than 100 per cent, the public pays only 50 per cent more. It can be seen readily enough that the producer is bearing as much as he can of the increase.

"During one season theatrical producers kept a record of the plays of the year. Out of 100 tabulated, fifteen were distinct successes. The ratio, roughly, is one in seven. The general public and the average lawmaker read about the hits and the incomes derived from them. They never hear of those that last a week and then go to a warehouse, taking with them about \$50,000 of the manager's money.

"With the expense of staging a show more than 100 per cent above what we consider normal figures, the theatrical manager cannot continue to produce if the public is forced to curtail theatre-going. That an additional tax will make for less attendance at all amusements is a foregone conclusion. The producer, already staggering under the burden of inflated costs and war taxes, would be forced to retrench."

KLAW AND BRADY ANSWER

(Continued from Page 5)

out foundation in fact. May I inquire how much their openly and brazenly acknowledged lobbying is costing them? Who pays the bills and why? If their cause is so righteous why the necessity for maintaining this lobby?

"If these slanderers, Jews-baiters and Catholic-haters are not silenced, we propose a fight to a finish with no quarter. We will put our case on the screen in every nook and corner of this great country and bring home to the American people a realization of what these self-appointed censors of public conduct and morals are trying to bring about.

"It is quite true that the Scriptures say: 'Remember to keep holy the Sabbath Day,' but they also command: 'Thou shalt not bear false witness against thy neighbor,' and this, in my mind, applies, whether he be Jew or Gentile."

NAME MacDONALD FILM

"My Lady's Latchkey" is the title which has been selected for Katherine MacDonald's first National picture, taken from "The Second Latchkey," by C. N. and A. M. Williamson. Edmund Lowe is Miss MacDonald's leading man. The picture was directed by Edwin Carew.

TO PROTECT



Ever-ready for the emergency—for the sore throat, the painful cough, the irritating hoarseness that comes so suddenly—Piso's should always be kept handy to prevent these little ills from growing big. It is good for young and old. Contains no opiate. Buy it today.

35c at your druggist's

PISO'S
for Coughs & Colds

COSTUMES

for all occasions. If interested in

MINSTRELS send for catalogue

"C"; if DRAMATICS, catalogue

"A"; if MASQUERADES, cat-

alogue "B." Address: Box 705,

Mesa

HIRSCH'S
A MILLINERY SHOP
OF QUALITY

169 West 47th Street
Columbia Theatre Building, New York

STAGE AND STUDIO LIGHTING AP-
PARATUS AND ELECTRIC EFFECTS

Universal Electric Stage Lighting Co.
Klieg Bros., 240 W. 56th St., N. Y. City
Send 4 cents for 96-page Catalog H. C.

MUSIC MANUSCRIPTS corrected, arranged and prepared for publication, from crude copy or dictation. Melodies harmonized and arranged with attractive piano accompaniment. Compositions perfected; ideas developed. Expert Band and Orchestra arranging. **ROD JACOBSEN, 2638 Milwaukee Ave., Chicago, Ill.**

CENTRAL FIBRE WARDROBE



45x21x15

\$50.00

45x21x23 1/4

\$60.00

Equal to any
\$75.00 trunk and
guaranteed.

Central Trunk
Factory

SIMONS & CO.
700 Arch St.
Phila.

WM. O'CLARE

AND GIRLS

61ST CONSECUTIVE WEEK
AND STILL GOING

MARY E. P. THAYER

has resumed WRITING. Stamp for stock material list or information on anything exclusive. 2190 Broad St., Providence, R. I. Interviews by appointment. Phone Broad 4269-W.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves Joy Bells—Stamford, Conn., 15; Park, Bridgeport, 16-18; Empire, Providence, 20-25.
Abe Reynolds Revue—Columbia, New York, 13-18; Empire, Brooklyn, 20-25.
Best Show in Town—Park, Youngstown, O., 13-15; Grand, Akron, 16-18; Star, Cleveland, 20-25.
Bostonians—Gayety, Washington, 13-18; Gayety, Pittsburgh, 20-25.
Bowery—Gayety, Montreal, Can., 13-18; Empire, Albany, 20-25.
Bon Tons—Empire, Brooklyn, 13-18; People's, Philadelphia, 20-25.
Big Wonder Show—Miner's, Bronx, New York, 13-18; Casino, Brooklyn, 20-25.
Dave Marion's Own—Gayety, St. Louis, 13-18; Star and Garter, Chicago, 20-25.
Ed Lee Wrothe's Best Show—Gayety, Boston, 13-18; Columbia, New York, 20-25.
Flashlights of 1920—Olympic, Cincinnati, 13-18; Columbia, Chicago, 20-25.
Follies of the Day—Star and Garter, Chicago, Ill., Berchell, Des Moines, Iowa, 20-22.
Folly Town—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25.
Girls de Looks—Empire, Albany, 13-18; Casino, Boston, 20-25.
Girls of the U. S. A.—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.
Girls from Happyland—Casino, Boston, 13-18; Grand, Hartford, 20-25.
Golden Crooks—People's, Philadelphia, 13-18; Palace, Baltimore, 20-25.
Hip Hip Hooray Girls—Gayety, Pittsburgh, 13-18; Park, Youngstown, O., 20-22; Grand, Akron, 23-25.
Hits and Bits—Star, Cleveland, 13-18; Empire, Toledo, O., 20-25.
Harry Hastings' Big Show—Columbia, Chicago, 13-18; Gayety, Detroit, 20-25.
Jollities of 1920—Berchell, Des Moines, Iowa, 12-16; Gayety, Omaha, 20-25.
Jack Singer's Own Show—Gayety, Omaha, Neb.; Gayety, Kansas City, 20-25.
Jingle Jingle—Empire, Providence, 13-18; Gayety, Boston, 20-25.
Lew Kelly Show—Lyric, Dayton, 13-18; Olympic, Cincinnati, 20-25.
Mollie Williams' Own Show—Gayety, Detroit, 13-18; Gayety, Toronto, Ont., 20-25.
Majestic of America—Gayety, Toronto, Ont., 13-18; Gayety, Buffalo, 20-25.
Million Dollar Dolls—Hurtig & Seamon's, New York, 13-18; Orpheum, Paterson, 20-25.
Powder Puff Revue—Gayety, Kansas City, 13-18; open 20-25; St. Louis, 27-Jan. 1.
Peek-a-Boo—Grand, Hartford, Conn., 13-18; Jacques, Waterbury, 20-25.
Parisian Whirl—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.
Roseland Girls—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.
Rose Sydel London Belles—Orpheum, Paterson, N. J., 13-18; Majestic, Jersey City, 20-25.
Snappy Snaps—open, 13-18; Gayety, St. Louis, 20-25.
Social Maids—Bastable, Syracuse, N. Y., 13-15; Gayety, Utica, 16-18; Gayety, Montreal, Can., 20-25.
Step Lively Girls—Empire, Toledo, O., 13-18; Lyric, Dayton, 20-25.
Sporting Widows—Gayety, Rochester, 13-18; Bastable, Syracuse, 20-22; Gayety, Utica, 23-25.
Town Scandals—Majestic, Jersey City, 13-18; Perth Amboy, 20; Plainfield, 21; Stamford, Ct., 22; Park, Bridgeport, 23-25.
Twinkle Toes—Jacques, Waterbury, 13-18; Hurtig & Seamon's, New York, 20-25.
Victory Belles—Casino, Philadelphia, 13-18; Miner's Bronx, New York, 20-25.

AMERICAN WHEEL

All Jazz Revue—Folly, Washington, 13-18; Bijou, Philadelphia, 20-25.
Bathing Beauties—Cadillac, Detroit, 13-18; Englewood, Chicago, 20-25.
Beauty Trust—Academy, Buffalo, 13-18; Cadillac, Detroit, 20-25.
Beauty Revue—Star, Brooklyn, 13-18; Empire, Hoboken, 20-25.
Broadway Belles—Bijou, Philadelphia, 13-18; Majestic, Scranton, 20-25.
Big Sensation—Haymarket, Chicago, 13-18; Park, Indianapolis, 20-25.
Cabaret Girls—Howard, Boston, 13-18; New Bedford, 20-22; Fall River, 23-25.
Cute Cuties—Englewood, Chicago, 13-18; Standard, St. Louis, 20-25.
Follies of Pleasure—Avenue, Detroit, 13-18; Academy, Pittsburgh, 20-25.
French Follies—Trocadero, Philadelphia, 13-18; Star, Brooklyn, 20-25.
Girls from Joyland—Gayety, Minneapolis, 13-18; Gayety, St. Paul, 20-25.
Girls from Follies—Gayety, Milwaukee, 13-18; Haymarket, Chicago, 20-25.
Grown Up Babies—Park, Indianapolis, 12-18; Gayety, Louisville, 20-25.
Hurly Burly—Century, Kansas City, 13-18; St. Joseph, Mo., 19; Gayety, Minneapolis, 27-Jan. 1.
Jazz Babies—Lyceum, Columbus, 13-18; Empire, Cleveland, 20-25.
Joy Riders—Binghamton, 13-15; Auburn, 16; Niagara Falls, 17-18; Star, Toronto, Ont., 20-25.
Kewpie Dolls—Majestic, Scranton, 13-18; Binghamton, N. Y., 20-22; Elmira, 23; Niagara Falls, 24-25.

E. HEMMENDINGER, Inc.

PLATINUM DIAMONDS REMOUNTING
JEWELRY DIAMONDS REMODELING
Tel. 471 John, 46 JOHN ST., New York City

JUST OUT
McNALLY'S
BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following

gilt-edge, up-to-date comedy material:

18 SCREAMING MONOLOGUES. Each one a positive hit.

14 BEARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

42 SURE-FIRE PARODIES on all of Broadway's latest song hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A BATTING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.

A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "Magical Booms." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for \$2.00, with money back guarantee.

WM. McNALLY

61 East 125th Street New York

BEREZNIAK, DITTUS & COLER

ATTORNEYS AT LAW

First National Bank Building

Telephone State 9006

Chicago

OWING TO THE LARGE INCREASE OF OUR THEATRICAL LEGAL BUSINESS, OUR MR. BEREZNIAK, WHO FOR YEARS HAS SPECIALIZED IN THIS BRANCH OF THE LAW, WILL HEREAFTER DEVOTE HIS ENTIRE TIME AND PERSONAL ATTENTION TO THIS END OF THE LEGAL WORK.

Bowdoin Sq. Theatre
BOSTON, MASS.

Always Desires Good Acts

Write R. A. SOMERBY

Dr. Henry J. Pieper
Dentist

1493 Broadway
Putnam Bldg

Room 205
Bryant 4974

Gowns, Wraps, Furs

IMPORTED AND CUSTOM MADE

FOR STREET AND EVENING WEAR

FOR SALE OR RENT

REASONABLE PRICES

MME. NAFTAL 69 W. 45th ST., N. Y.

Established Over 30 Years

TAMS

1000 BROADWAY,
N. Y. C.

Renting, copying,
transposing, arranging
orchestration music.

Costumes to Rent

LEARN PIANO
BY EAR—IN ONE WEEK

Play correct BASS at once with my method. Most anyone can learn in a week.
F. W. Little, Box 36 Arsenal St., Pittsburgh, Pa.

FURS REMODELED
& REPAIRED

Equal to new according to latest styles. We also have a special department for out of town orders. Reasonable prices and satisfaction guaranteed.

HIRSHFELD FUR CO., Inc.

49 W. 45th St. Bryant 1517

Established Over 25 Years

Kandy Kids—Empire, Cleveland, 13-18; Avenue, Detroit, 20-25.
Lid Lifters—Empress, Cincinnati, 13-18; Lyceum, Columbus, 20-25.
Mischief Makers—Greenfield, 15; Pittsfield, 15-18; Gayety, Brooklyn, 20-25.
Monte Carlo Girls—Plaza, Springfield, 13-18; Holyoke, 20-21; Greenfield, 22; Pittsfield, 23-25.
Naughty Naughty—Gayety, Baltimore, 13-18; open, 20-25; Trocadero, Philadelphia, 27-Jan. 1.
Pat White's Gayety Girls—Standard, St. Louis, 13-18; Century, Kansas City, 20-25.
Parisian Flirts—Olympic, New York, 13-18; Gayety, Newark, 20-25.
Puss-Puss—Gayety, Louisville, 13-18; Empress, Cincinnati, 20-25.
Razzie Dazzle—Gayety, Brooklyn, 13-18; Olympic, New York, 20-25.
Round the Town—Gayety, St. Paul, 13-18; Gayety, Milwaukee, 20-25.
Record Breakers—Empire, Hoboken, 13-18; Cohen's, Newburg, 20-22; Cohen's, Poughkeepsie, 23-25.
Some Show—Penn Circuit, 13-18; Gayety, Baltimore, 20-25.
Social Follies—Reading, Pa., 16; Grand, Trenton, 17-18; Trocadero, Philadelphia, 20-25.
Stone & Pillard's—Star, Toronto, Ont., 13-18; Academy, Buffalo, 20-25.
Sweet Sweetie Girls—Gayety, Newark, 13-18; Reading, Pa., 23; Grand, Trenton, 24-25.
Tittle Tattle—Gayety, Minneapolis, 20-25; Gayety, St. Paul, 27-Jan. 1.
Tiddle de Winks—Academy, Pittsburgh, 13-18; Penn Circuit, 20-25.
Tempters—New Bedford, 13-15; Fall River, 16-18; Grand, Worcester, 20-25.
Tidbits of 1920—Grand, Worcester, 13-18; Plaza, Springfield, 20-25.
Whirl of Mirth—Cohen's, Newburgh, N. Y., 13-15; Cohen's, Poughkeepsie, 16-18; Howard, Boston, 20-25.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

HELD FOR FALSE ADVERTISING

James Blinkov and Samuel Crystal, proprietors of the Temple and Strand motion picture theatres at Union Hill, N. J., were summoned before Magistrate Hauenstein of the Union Hill police court on Monday of last week and held in \$500 bail each to await the action of the grand jury on a charge of falsely advertising D. W. Griffith's production of "Way Down East."

The theatre owners described a Thomas H. Ince picture called "Homespun Folks" as being "A story of 'Way Down East,'" displaying the title of the Griffith picture in letters fifteen to twenty times as large as the name of the Ince picture actually being shown, and spreading the false advertising throughout the town of Union and neighboring sections in a effort to give the impression that "Way Down East" was being shown.

The court ordered that an officer be placed in the lobby of the theatre and announce to patrons that they were not to see "Way Down East." This was done throughout the engagement of three days.

TO MAKE FILMS

TRENTON, Dec. 11.—The production of motion pictures and theatrical enterprises is the principal object of the Boyer Enterprises, Inc., which was chartered in the office of the Secretary of State yesterday to operate from Flemington, Hunterdon County, with Benjamin Boyer as agent.

The concern has a capitalization of \$25,000, which is divided into 250 shares at \$100 each, while the amount that will be devoted to the starting of business is \$6,000.

SUES FOR AUTO INJURIES

Lillian Barbara Herbert, a picture actress, brought suit last week against Mrs. Blanche Frische and the Empire Carting Company, for injuries received in an accident in which the car of Mrs. Frische and a truck of the company collided, she being the only one hurt, but sustaining severe cuts on the face which necessitated several operations. The suit is for \$25,000.

FOX FILM COMPLETED

William Fox's latest super-spectacle, called "The Queen of Sheba," featuring Betty Blythe and Fritz Leiber, has been completed and shown in the New York offices. Release dates and exploitation are now being whipped into shape. J. Gordon Edwards handled the production end of the film.

NEW ACTS AND REAPPEARANCES

(Continued from Page 25)

DOOLEY AND STOREY

Theatre—Greenpoint.
Style—Novelty.
Time—Eighteen minutes.
Setting—One, plain.

Bill Dooley and Helen Storey, offering a novelty act that contains a number of entertaining bits, should find the going very easy in the proper houses. There is only one suggestion to be offered. It would be advisable for Miss Storey to dance with Dooley in the finishing number instead of singing, inasmuch as it detracts attention from either by having the other do something different.

The turn opens on a go-cart, with both attired as kids. There is some talk and a song about school days, after which comes a dance. Then some business comes wherein they communicate by means of a slate, and, when she refuses to kiss him, he dumps her out of his go-cart. Dooley, changing to the dress of the '60s, then tells a few stories to allow Miss Storey to make a change and get his breath, after which they both sing a number about an old-fashioned garden, etc., concluding with a dance.

Dooley then offers a few roping stunts, well done and sure-fire applause getters, and the bit concludes with a double dance, announced as "the way in which the cowboys dance with their girls," done inside the rope, to buck-time music and showing a few difficult double steps. Dooley then makes a change to full dress, and, while doing so, unscrews the top of his cane, takes a drink, and puts back the cover. A sure-fire laugh.

They close with a wedding number in which Miss Storey sings and Dooley does a "Granville."

Miss Storey, cute, petite, good looking and clever, makes a very natty appearance and Dooley, tall, blond and towering over her a head or two, not only makes a good stage presence but contrasts very effectively with her. The act will find the big time, or any kind of time, easy sledding, for the novelty and ability of the performers will make it easy for them to get along. The material is equalized nicely. Dooley is very reminiscent of his brother Jed in his style of work. S. K.

JIMMY HUSSEY & CO.

Theatre—Audubon.
Style—Talking and singing.
Time—Fifteen minutes.
Setting—One.

"It's just an act shoved together in a hurry," said Jimmy Hussey in a speech of thanks to the audience, after stopping the show when reviewed.

And that exactly describes it. But, still, he stopped the show with it. Which goes to show that Hussey is really a performer and doesn't need a prepared offering that has been rehearsed for weeks to be liked by an audience.

Hussey is now working with his brother, who is just as good a straight man to him as William Worsely. And Worsely, as most people know, was an excellent straight.

Both Husseys appear in the police uniforms worn by Jimmy and Worsely in the opening scene of "Move On," the Shimmy Cop act. The talk has been rewritten for two persons, instead of the trio conversation formerly used. This, and bits from Hussey's other acts, added to some new gags, even though the old ones were heard over and over from Hussey, served their purpose as laugh-getters, through the manner of Hussey's delivery.

Hussey sang his old "Sadie Horowitz," and, for an encore, a new comedy number, "Rose of the Rotisserie." The new number's lyrics sound as if they had been "shoved together in a hurry."

Hussey's brother also rendered a ballad and revealed a very pleasing voice. The combination of Hussey and Hussey is going to make good. G. J. H.

"YES, MY DEAR"

Theatre—Harlem Opera House.
Style—Musical Comedy.
Time—Twenty-eight minutes.
Setting—Full stage.

One of those rotund jolly chaps who just exudes good humor is Nat Haynes and, surrounded by a capable supporting cast and an octette of sprightly maidens, he went over to a big hit at this house in a miniature musical comedy entitled "Yes, My Dear."

While entailing no special novelties or new fangdangled ideas, the piece is a rather entertaining vehicle, running along in a breezy manner that is bound to please. The comedy, most of which is handled by Haynes, is productive of numerous laughs, giggles and guffaws, while the music is lilting, the songs being well rendered, especially those worked by the juvenile and ingenue. Running in the same form as it did at this house, there is no reason why the turn should not finish in the money at any of the big-time houses.

The action, which is rapid throughout, takes place on the grounds of a Summer resort hotel. Haynes portrays the role of a married man who, in lieu of the stuff curtailed by the Volstead act, seeks pulchritude in women as a bracer.

Stopping at the same hotel is a young chap in love with the gay Lothario's daughter. He hears that a well known motion picture actress, famed for her portrayal of vampire roles, is to be a guest at the hotel and tells his future father-in-law that she is coming there for the express purpose of "vamping" him. When the famed beauty arrives, the gay old dog immediately becomes enamored. His infatuation grows stronger after the girl dons a close-fitting bathing suit, and with good reason, as most of those out front probably agreed. When his wife suddenly comes upon him embracing the new arrival, he finds it necessary to palm her off as the hotel bell-hop's wife.

Later, the prospective son-in-law gets in wrong when he is discovered kissing the beauty, and from then on until the difficulty is smoothed over, the action is fast and productive of laugh after laugh.

Haynes, in a comedy singing number with the screen "vamp," scored heavily. The juvenile and ingenue also went over to a distinct hit in a vocal number, followed by some clever and well executed dance steps. The chorus combines good looks with grace and appeared to advantage in a number of beautiful costumes. G. J. H.

NIP AND MATTHEWS

Theatre—Greenpoint.
Style—Acrobatic dancers.
Time—Fourteen minutes.
Setting—One, plain.

These boys open with a song in which they show that, although they are acrobats and dancers, they can sing fairly well. They sell the number, an old one, for a hit and then proceed with the real work of their act. The smaller of the two then offers an eccentric solo, with a few acrobatic steps worked in. The stepping in this number was very good and some unusual combinations were shown, but the manner of delivery showed rather a lack of confidence.

The other partner then follows with a like solo, also displaying the same ability and defects as the former. Then, with both of them on stage, they do the old competition dancing bit and close with a double novelty acrobatic number. These boys have ability as dancers and as acrobats, in addition to which they make a good appearance, sing fairly well and possess a good amount of personality. Their act however shows a lack of the finish and polish that is necessary to put it over solidly, and, unless they realize this, their efforts and ability will be wasted. S. K.

B. F. KAHN'S
UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE
THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

LOUIS LA VIGNE and GRENIER MARIE
WITH KEWPIE DOLLSHARRY MORRISEY and DE VERE FLO
STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTEFRANK MALLAHAN
DOING STRAIGHT SAM HOWE'S JOLLITIES 1920Before week at STAR, BROOKLYN, write
JACKIE EDISON
Your Pal, at 27 Willsborough Street, or phone Main 1741, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.TILLIE DELANEY
THE LITTLE GIRL WITH THE BIG VOICE INGENUE SOCIAL FOLLIESFRANK ANDERSON
With JINGLE JINGLE COMPANY One of the Neatest Irish Comedians in BurlesqueBERTHA STARTZMAN
SOUBRETTE SECOND SEASON WITH "CABARET GIRLS"HARRY HILLS and EMERSON IDA
WITH TITTLE TATTLES OF 1920GERTRUDE HAYES, Jr.
INGENUE LEADS FOLLIES OF THE DAYHARRY WILDE
RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"CARRIE FINNELL
SOUBRETTE NATIONAL WINTER GARDENIRVING N. LEWIS
DOING ECCENTRIC DUTCH WITH PARISIAN FLIRTS DIRECTION IKE WEBERBERT and PAULINE HALL
JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERSEMILY KELLER
INGENUE SOUBRETTE JACK REID'S RECORD BREAKERSRALPH MAY SUE
SMITH, ALLEN and SMITH
DANCING SPECIALTY, RALPH SMITH DOING STRAIGHT WITH PARISIAN FLIRTS

ZIEGFELD ANSWERS KLAW

Answering Marc Klaw's charges made in an affidavit in support of an application for writs of mandamus against the officers of the "Ziegfeld Follies" and "Ziegfeld Frolic" corporations, to compel an inspection of the books, Flo Ziegfeld, last Monday, charged that, in addition to failing in his alleged attempt to make Ziegfeld and Erlanger purchase Klaw's holdings in both corporations for \$200,000, Klaw's motive in making the application is to glean competitive data from the books. Ziegfeld's opposing affidavit was filed through his attorneys, Hirsch, Sherman and Limburg.

The application was originally made several weeks ago by Klaw, through his attorney, Nathan Burkan, in the Supreme Court of Westchester County, but Ziegfeld's attorneys had the motion transferred to the Supreme Court of this county. Hence, the motion will be argued this week before Justice Cobalan sitting in Special Term for Motions.

Ziegfeld's affidavit was, substantially, as follows:

Mr. Klaw's affidavit consists in the main of false statements deliberately made for the purpose of injuring Ziegfeld Follies, Inc., and Ziegfeld Midnight Frolics, Inc., and Mr. Erlanger and deponent, who own 75 per cent of the stock of each of said companies. His purpose in bringing this application is not to get information as a stockbroker, but a deliberate attempt to nag and harass me and to coerce me into buying Marc Klaw's minority stock at an unconscionable and exorbitant price.

I am, and since the date of its organization have been the president and a director of Ziegfeld Follies, Inc. I was one of the first directors named in the certificate of incorporation. Neither Abraham L. Erlanger nor Marc Klaw were so named.

I originally, in 1907, conceived the idea of producing a revue under the title of "Follies of 1907." After that revue was produced under the same title annually, there being added to the title the designation of the appropriate year. The first production was made in 1907 and that title was used up to the season of 1913-1914. In the year 1913 the respondent, Ziegfeld Follies, Inc., was incorporated and has since produced all revues known as the "Ziegfeld Follies."

I specifically deny that Ziegfeld Follies, Inc., was in all respects, or in any respects, a joint venture between Abraham L. Erlanger, Marc Klaw and myself, or that it was operated as a joint venture. On the contrary, such corporation has at all times been operated as a corporation, our respective interests in such corporation being represented by the ownership of certificates of stock, such certificates having been formally and legally issued. Annually a meeting of the stockholders has been held, at which a board of directors has been elected, and such board of directors in turn duly elected the officers of such corporation. At the first meeting of the directors, held June 5, 1913, I was elected president; Joseph Klaw, a son of the applicant above named, secretary; Mortimer Fishel, vice president, and Meyer W. Livingston, treasurer.

Marc Klaw was first elected a director and an officer of the Ziegfeld Follies, Inc., on the 3d day of August, 1917. He was elected director to fill a vacancy and at the same time elected secretary to fill a vacancy.

At a further meeting, held on the 3d day of August, 1917, at which Marc Klaw was present, and the minutes of which he signed as secretary, a resolution was adopted fixing my salary as president at the sum of \$2,050 a month. A further resolution was then adopted at said meeting fixing the salary of Abraham L. Erlanger, as vice president of the company, at the sum of \$625 a month; and likewise a further resolution was adopted fixing Marc Klaw's salary at \$625 a month.

Until the passage of such resolution Mr. Klaw had not acted as secretary or as an officer or a director and had not received a dollar from said corporation by way of salary.

At that time, it will be noted, my salary was greatly in excess of the aggregate salaries of Mr. Klaw and of Mr. Erlanger. Their salaries remained without change until the directors' meeting held on May 2, 1918. At a stockholders' meeting on said May 2, 1918, directors were elected for the ensuing year, namely, Mr. Erlanger, Marc Klaw and myself, and resolutions were then duly adopted fixing the salary of the president (myself) at \$1,666.66 per month, in addition to \$200 per week during every week of the play's production, and the salaries of the vice president and treasurer were each fixed at \$833.33 per month. On the same date there were held a directors' meeting.

Mr. Klaw was thereupon elected vice president, Mr. Erlanger was elected treasurer, and Mortimer Fishel, counsel of the company, was elected secretary, but without salary. Mr. Fishel resigned as counsel for the company on December 8, 1919.

Throughout the season 1919-1920 Klaw rendered no services of any kind whatever to Ziegfeld Follies, Inc., the only officers or directors rendering services to the corporation being Mr. Erlanger and myself.

In the year 1920 the annual meeting of the stockholders of Ziegfeld Follies, Inc., for the election of directors not having been held at the date fixed by the by-laws, a special meeting was held upon June 28, 1920. At said meeting Mr. Klaw was not re-elected as a director. The directors then elected were Mr. Erlanger, Mr. F. S. Golding and myself. Thereupon, on June 28, 1920, a meeting of the board of directors was duly held at which I was elected president, Mr. Erlanger vice president and treasurer and Mr. Golding secretary. Both Marc Klaw's son, Joseph Klaw, and Marc Klaw's then attorney, Arthur S. Rounds, had actual notice as early as June 12, 1920, that these meetings were to be held, and subsequently a copy of the minutes of the stockholders' meeting was forwarded to Mr. Rounds at his request.

On June 16, 1920, Klaw's son wrote to the attorneys for the corporation as follows:

"June 16th, 1920.
"Hirsch, Sherman & Limburg.
Att.: Walter A. Hirsch.

"Gentlemen—In the interest of my father, Marc Klaw, who is now in Europe and whose full power of attorney I hold, I am asking the following questions, assuming that as they are not of a confidential nature you will not object to giving me the information.

"Who are the stockholders and directors respectively of Ziegfeld Follies, Inc., and Ziegfeld's Midnight Frolics, Inc.?"

"What hour on June 28th is the Ziegfeld's Midnight Frolics, Inc., stockholders meeting to be held and what room at 214 West 42nd Street contains the offices of these two corporations?"

"When do the terms of officers and of directors expire?"

"Very truly yours,
"J. KLAW,"

to which they responded by letter of June 17, 1920, as follows:

"Mr. Joseph Klaw:

"Dear Sir—Complying with the request contained in your favor of yesterday's date, we desire to advise you that the directors and stockholders of Ziegfeld Follies, Inc., and Ziegfeld Midnight Frolics, Inc., are the same. They are as follows:

Directors, Florenz Ziegfeld, Jr., Marc Klaw, A. L. Erlanger; Stockholders, Florenz Ziegfeld, Jr., Marc Klaw, A. L. Erlanger.

"Section 1 of Article 3 of the By-Laws provides that the officers shall serve for the term of one year or until the next annual election."

"Dates of annual meetings are first Thursday of May in each year."

"The meeting of the Ziegfeld Midnight Frolics, Inc., is to be held in Mr. Ziegfeld's private office on the ninth floor of 214 West Forty-second street, at 10.00 o'clock in the forenoon of June 28, 1920."

"Very truly yours,
"Hirsch, Sherman & Limburg."

For some time prior to the year 1920 the relations between Klaw and Erlanger had become severely strained, and ever since from time to time unjust and unfair attacks have been publicly and privately made by Mr. Klaw against Mr. Erlanger. Under these circumstances both Mr. Erlanger and I felt that as self-respecting men we could not and would not willingly be associated with Mr. Klaw upon the board of directors of said company.

In view of the various matters hereinbefore set forth, Mr. Erlanger and I, who owned and still own 75 per cent of the capital stock of the respondent, exercised our prerogative of not re-electing Mr. Klaw to the directorate of the respondent, feeling that his election would not only be a detriment, but extremely injurious to the business of the respondent and distasteful to us personally, and that his election to the board would only result in further friction, annoyance and the resulting loss in prestige and benefit to the corporation.

The figures stated by Mr. Klaw, being the salary list for the week ending September 11, 1920, do not include any salaries paid any of the officers or directors, and the expenses therein set forth are the ordinary and usual expenses of the production such as existed at all times prior thereto and during the time when Mr. Klaw was a director and officer of the corporation.

The statements in Mr. Klaw's affidavit that monthly payments were made to him, to me and to Mr. Erlanger are wholly false, except in so far as payments were made as salaries.

It is untrue that Mr. Erlanger's salary (referred to by Mr. Klaw as "monthly payments") was increased to any extent whatsoever after Mr. Klaw ceased to be an officer and a director, such salary having remained and still remains at exactly the

same amount per month (\$833.33), although Mr. Erlanger has assumed and performed additional work and duties. This amount has been duly fixed at the directors' meeting held May 2, 1918, and the resolution so fixing the salary had received Mr. Klaw's affirmative vote.

The total salaries paid to officers and directors have at no time been and are not now one cent in excess of what they were prior to Mr. Klaw's failing of reelection. The statement in the applicant's moving affidavit that I am drawing \$10,000 per year for my services as manager, in addition to my salary, is false. As part of my salary, and under a resolution duly adopted, I am receiving in addition to my fixed monthly salary the sum of \$200 per week for every week during which the play of the company is produced. There is nothing new about such payment of \$200 per week. The same was provided for as early as May 2, 1918, at a meeting duly held on that day, and then voted for by Mr. Klaw. Outside of my fixed monthly salary, and outside of the \$200 per week during the performance of the play, I have and am receiving no compensation from the corporation whatsoever.

It is untrue that Ziegfeld Follies, Inc., has paid or is paying for the New Amsterdam Theatre any rental in excess of the fair and reasonable actual rental value of such theatre. In fact, said corporation is paying for the use of the theatre an amount substantially less than the actual rental value thereof. As a matter of fact, the rent paid for the use of the New Amsterdam Theatre by Ziegfeld Follies, Inc., is far less than the amounts paid and being paid by other lessees, who lease said theatre when Ziegfeld Follies, Inc., is not performing its production in said theatre.

It is untrue that this corporation or Mr. Erlanger or I have embarked upon any plan to squeeze the applicant out of the respondent corporation or to destroy the value of his stockholdings. On the contrary, this application by Mr. Klaw, under the guise of being an application in the interests of his rights as a stockholder, is brought solely for the purpose of harassing Mr. Erlanger and myself and for the purpose of endeavoring to force and compel us to purchase his (Marc Klaw's) holdings in said company at an exorbitant price far in excess of its real and actual value.

Said Klaw's holdings in said two companies are one-quarter in each, and his total holdings are 12 1/2 shares of the par value of \$100.00 in the respondent corporation, and 15 shares of the par value of \$100.00 in the "Midnight Frolics." Said Klaw paid no money or property of any kind for his said stock.

Prior to making this application, on several occasions Klaw requested me to purchase his stock in Ziegfeld Follies, Inc., and Ziegfeld Midnight Frolics, Inc., for the sum of \$200,000, which was, as Klaw well knew, grossly exorbitant.

Without any way qualifying my previous denials I wish, in addition, to emphatically and specifically deny each and every allegation contained in the paragraph beginning with the words, "That Mr. Erlanger and Mr. Ziegfeld now have sole and absolute control," contained at folios 24-25 of the moving affidavit. I further deny that any information has been refused to the applicant, Marc Klaw, to which he is entitled. I deny that the application is made in good faith, and I allege, on the contrary, that in addition to the purpose hereinbefore set forth of endeavoring to force Mr. Erlanger and myself to purchase Mr. Klaw's stockholdings at an extravagant and exorbitant figure, Mr. Klaw's purpose is to acquire information for use in rival enterprises. The said Marc Klaw is a direct competitor of Ziegfeld Follies, Inc., conducting in his own name and for his own personal benefit various theatrical enterprises. Among his numerous and various theatrical ventures Mr. Klaw has announced through the press as recently as November 15, 1920, that the corporation of Marc Klaw, Inc. (which I allege is owned and controlled by the applicant herein), has purchased a large plot of ground on the south side of 46th street, between Broadway and 8th avenue, New York City; that Mr. Klaw is erecting upon this property two large theatres, seating 2,400 people, and a roof garden accommodating 1,500 people, with a view to conducting in said theatres enterprises similar to that conducted by the respondent herein and in direct competition with its activities. Consequently I charge that the applicant is not making the present application in good faith, but for the purpose of gaining information to assist his competing enterprises. If the present application is granted Mr. Klaw will be placed in possession of facts and information as to the plans and attractions of the respondent company, which will greatly injure that respondent herein.

The respondent has offered to permit Mr. Klaw, either personally or through his counsel or accountant, at any time to examine the stock book of the respondent. In addition the respondent has offered to

furnish Mr. Klaw a financial statement, as provided for by Section 69 of the Stock Corporation Law. All of this appears affirmatively from the correspondence contained in the moving papers. In addition, the moving papers disclose affirmatively, what is the fact, that all reasonable information as to the finances and conduct of the business of the respondent has been furnished to the applicant, Marc Klaw, vastly more than he is entitled to. It is wholly false that the funds of the corporation are being diverted or manipulated; that any of its funds or assets are being wasted or its business mismanaged. I object, however, to having the corporation give the examination of all of its records and books to the applicant when the sole desire is to injure the business of the corporation.

Wherefore, I ask that the present application be in all respects denied.

ROCK SHOW PUSHED OUT

CHICAGO, Dec. 13.—It was reported here today that William Rock has taken his "Silks and Satins" show off the K. and E. books and signed a booking contract with the Shuberts for the balance of the show's road tour, beginning next month.

Rock's action in switching his booking affiliations at this time is due, it is reported, to the decision of the K. and E. booking office to cancel the "Silks and Satins" show's bookings into the Illinois Theatre beginning January 2 in favor of Charles Dillingham's "Half Moon" show.

The latter show finished its New York engagement at the Liberty Theatre last Saturday night. "Silks and Satins," however, has been on tour for several months, with James J. Corbett and Billy B. Van featured in the cast. It was booked for the Illinois Theatre here almost from the beginning of its road tour. Within the last few weeks the business done by the "Half Moon" show in New York made it advisable to leave the Liberty Theatre in favor of the Mitzi show, "Lady Billy," which has been trying to get into New York now these many weeks past.

So the K. and E. booking office, of which Dillingham is no inconsiderable customer, decided to cancel Rock's Illinois Theatre booking in favor of Dillingham, promising Rock the first available house after January 2. But Rock, so the report here goes, has now decided to favor the Shubert Circuit with his show, and, as a result, it is not unlikely that he will bring "Silks and Satins" into some local Shubert house to compete with the "Half Moon" show next month.

"THE PAGAN" OPENS

BOSTON, Dec. 13.—Nilner and Romberg opened here tonight a new play called "The Pagan," in three acts, by Charles Anthony. It was presented in Providence last Saturday night for the first time.

As Mr. Anthony is a pianist and a musician, the fact that his play treats of music's therapeutic qualities, is not surprising.

Anthony's hero, a painter, named Northcote, dies in his studio at the end while hearing Mme. Morelli, a famous American prima donna, singing a soft and soothing melody. But he dies gently, easily, with a sweet smile on his face, while, in the second act, he is brought to life by the same singer, who chooses popular songs from her repertoire.

The dramatist brings in the happy ending so dear to American audiences.

The company might have carried through successfully even a weaker play. Helen Ware gave a noteworthy portrayal of Mme. Morelli, far removed from being a vampire. She made the woman wholly sympathetic, ready to make any sacrifice for the man she loved, noble in her saving common sense and in her restrained passion. Irene Fenwick was the silly, unbearable wife to the life.

Rudolph Schildkraut gave a carefully conceived impersonation of a part that even an experienced actor might not save from ridicule. Like Miss Ware, he is authoritative and also subtle. The others were wholly adequate.

JOSE TO DIRECT

Edward Jose has been engaged by Albert G. Smith to direct Alice Joyce in her next Vitaphone picture, "Her Lord and Master." The story was written by Martha Morton. "Her Lord and Master" was presented on the stage with Herbert Kelcey and Effie Shannon as co-stars.

CAPITOL R'way at 51st St.
Edward Bowes, Mgr. Dir.
Week Beginning Dec. 19
MADGE KENNEDY
"The Girl With the Jazz Heart"
CAPITOL GRAND ORCHESTRA
Presentations by S. L. ROTHAFEL

WIGS Toupees Make-Up
WORTH Send for Price List
HILE G. SHINDHELM
110 W. 4th St. New York

JAMES MADISON says:

Although not a political "party," I have a platform, and here it is:—TO WRITE FOR THOSE WHO CAN "PUT IT OVER" AND THEN STICK TILL MY END OF THE JOB IS 100% O. K. The butcher, the baker, the vaudeville laugh-maker, will find me at 1493 Broadway, N. Y.

VAUDEVILLE BILLS

(Continued from Page 26)

EVANSVILLE.

Grant & Wallace—Murray Girls—Jack Trainor & Co.—Buddy Walton—Cahill & Romaine—Big Jim.

FLINT.

Palace (First Half)—Mast Kiddies—Minetti & Riddle—Temple Four—Night on Broadway. (Last Half)—Roof Garden Trio—Bennington & Scott—Cleveland & Dowry—Gilroy, Dolan & Corriell—Pagana.

FORT WAYNE.

Palace (First Half)—Roshier & Muff—Old Black Joe Land—Walmsley & Keating—Pinto & Doyle—Leroy & Mable Hartt—Sam Hearn—Belle & Caron. (Last Half)—Owasso—Hope Wallace—At the Turnpike.

GREEN BAY.

Orpheum—Perez & La Fluer—Maker & Redford—Johnny Johnston—Billy Rose—Seven Melbuds.

GALESBURG, ILLINOIS.

Orpheum Theatre (First Half)—La Sova & Gilmore—Four Aces. (Last Half)—Mohr & Vermont—Al Espe & Co.

JACKSON.

Orpheum (First Half)—McMahon & Adelaide—Tommy Dooley—Rawson & Claire—Faber & McGowan—Four Volunteers—Three Ankers. (Last Half)—Gillette—La Rose & Adams—Fixing the Furnace—Fox & Helly—Temple Four.

JOLIET, ILLINOIS.

Orpheum Theatre (Sunday)—Lehman & Thatcher—La Sova & Gilmore—Follette, Pearl & Wicks—Prosper & Marc. (First Half)—Shaw & Campbell—Shaw & Bernard—James & Bessie Aitken. (Last Half)—Barbette—Black & O'Donnell—Rubeville.

KALAMAZOO.

Regent—The Gabberts—Harry West & Chums—Rawson & Claire—Ash & Hyams—Night on Broadway.

KANSAS CITY.

Globe (First Half)—Follette's Monks—Cortez Sisters—Ella Comes to Town—Holden & Harron—Hanson & Clifton. (Last Half)—Rasso & Co.—Long & Perry—Tango Shoes—Potter & Hartwell.

LANSING.

Bijou—Three Ankers—Doyle & Elaine—Clay Crouch—Booth & Leander.

LAFAYETTE.

Family (First Half)—Sterling & Marguerite—Sargent Bros.—Parker Trio. (Last Half)—Harry Tsuda—Faber & Burnette.

LINCOLN, NEB.

Liberty (First Half)—Rasso & Co.—Tango Shoes—Long & Perry—Porter & Hartwell. (Last Half)—Angelo Armento & Co.—Claxton & May—And Son—Payton & Lum—Jean Berzac's Circus.

MUSKEGON.

Regent—Steve Freda—Fixing the Furnace—Bert Howard—Walters Wanted—Lottie Mayer & Girls.

OKMULGEE, OKLA.

(Last Half)—Rex—Hays & Lloyd—Bates & Fields—Glasgow Maids.

OTTAWA, ILLINOIS.

Gayety Theatre (Sunday)—Shaw & Campbell—Shaw & Bernard—James & Bessie Aitken.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Rex—Hays & Lloyd—John Neff—Seven Glasgow Maids. (Last Half)—Frawley & West—Collins & Dunbar—Brazilian Heiress—Violet Goulet—Rialto & Lamont.

OMAHA, NEB.

Empress (First Half)—Angelo Armento & Co.—Claxton & May—And Son—Jean Berzac's Circus. (Last Half)—Chamberlain & Earl—Prediction—Wheeler & Potter—Mikado Japs.

PEORIA, ILLINOIS.

Orpheum Theatre (First Half)—Barbette—Barry & Layton—Black & O'Donnell—Seven Bracks. (Last Half)—Harry Ellis—The Champion—Breath O' Spring.

QUINCY, ILLINOIS.

Orpheum Theatre (First Half)—Mohr & Vermont—Al Nape & Co. (Last Half)—La Sova & Gilmore—Four Aces.

RICHMOND, IND.

(First Half)—Skipper, Kennedy & Reeves. (Last Half)—Jordan & Tyler—Lillian Devere—Bottomly Troupe.

SAGINAW.

Jeffers-Strand (First Half)—3 Eddy Sisters—Bennington & Scott—At the Turnpike—Ash & Hyams—Pagana—Booth & Leander. (Last Half)—Mast Kiddies—Fred Berrens—Wm. Armstrong & Co.—Four Volunteers—Hayatake Bros.

STREATOR, ILLINOIS.

Plumb Theatre (Sunday)—The Newmans—Lillian Bernard & Rand—Harry Ellis.

SOUTH BEND.

Orpheum (First Half)—Will Fox & Co.—Rube-town Follies—Wm. Armstrong & Maudie Smith—Fred Berrens. (Last Half)—Walters Wanted—Steve Freda.

SPRINGFIELD.

Majestic (First Half)—Harmon—Jessie Hayward & Co.—Gonne & Albert—Rucker & Winifred—Oscar Mirano Trio. (Last Half)—Dora Hilton & Co.—Tracy, Palmer & Tracy—Wallace Galvin—For Pity's Sake—Fred Hughes—Wm. Brack.

SIOUX FALLS, S. D.

Orpheum (First Half)—Chamberlain & Earl—Prediction—Wheeler & Potter—Rettter Bros. (Last Half)—Joe Melvin—Straus Twins—Night Boat.

TOPEKA, KANSAS.

Novelty (First Half)—Jenn & Arthur Keeley—Weber & Elliott—Revue De Luxe—Anna Eva Fay—Paul Levan & Miller. (Last Half)—Hanson & Clifton—Cortez Sisters—Ella Comes to Town—Holden & Harron—Anna Eva Fay.

TERRE HAUTE.

Time & Tide—Orren & Drew—Chas. Harrison & Sylvia Dakin—Bevan & Flint—Arco Bros.

WICHITA.

Princess (First Half)—Frawley & West—Collins & Dunbar—Brazilian Heiress—Violet Goulet—Rialto & Lamont. (Last Half)—Jean & Arthur Keeley—Revue De Luxe—Weber & Elliott—Paul Levan & Miller.

WATERLOO, IA.

Majestic (First Half)—Gypsy Meredith & Co.—McKown & Brady—Dewey & Rogers—Kenny & Hollis—Mikado Japs. (Last Half)—Wataska & Understudy—Elroy Sisters—Baxley & Porter—Worth Wayten Four—Pat Barret Silver Fountain.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY.

American (First Half)—Mason & Morris—Gene & Catherine King—Wheeler Trio—Bobby Van Horn—6 Musical Nosses—Gleasons & O'Houllahan—Friend & Downing—3 Hartig Hatters. (Last Half)—Col. Waters & Lady—Loretta's Bears—Charlotte Worth—Dorothy Burton & Co.—Fields & Götter—Helas Dup.

Victoria (First Half)—Criterion—4 Salvation Sue—Edna May Foster—Downing & Bunin. (Last Half)—Hite, Redlow & Lohr—Bobby Van Horn—Sweeties—Murphy & Plant—Jussl & Ossl.

Lincoln Sq. (First Half)—Will & Blondy—Margaret Merle—Straight—Texas Comedy—4 Max Circus. (Last Half)—Mason & Morris—Howard & Hoffman—Fielding & Boomer—Jack Goldie—Downing & Bunin Sisters.

Greeley Sq. (First Half)—LeVeaux—Howard & Hoffman—Flanagan & Stanleton—Sweeties—Neil McKinley—Erford's Golden Whirl. (Last Half)—Daley Bros.—Gene & Catherine King—Tom Davies Co.—Friend & Downing—Marconi Bros.

Delancey Street (First Half)—The Bramlins—Beulah Pearl—Play & Castleton—Lyndall Laurel & Co.—Jack Goldie—Little Pippifax. (Last Half)—Will & Blondy—Lannigan & Green—Senna & Stevens—Gillen & Conroy—Koler & Irwin—Eleanore Pierce & Co.

National (First Half)—Mankin—Col. Waters & Lady—Dorothy Burton & Co.—Ward & King—The Little Thief. (Last Half)—LeVeaux—Flanagan & Stanleton—Billy Hart—Play & Castleton—Erford's Golden Whirl.

Orpheum (First Half)—Jussl & Ossl—Josephine Lenhart—Koler & Irwin—Tom Davies—Marconi Bros. (Last Half)—E. Wheeler Trio—Beulah Pearl—Hazel Haslam & Co.—Ward & King—Cheer Up.

Boulevard (First Half)—Kennedy & Kramer—Helen Vincent—Hazel Haslam—Murphy & Plant—Weiss Troupe. (Last Half)—The Bramlins—Cook & Hamilton—Lyndall Laurel & Co.—Nile McKinley—Cliff Bailey Dp.

Ave. B (First Half)—The Howells—Dorothy Royce—C. Wesley Johnson—Loretta's Bears. (Last Half)—Busse's Dogs—Nine O'Clock—Morey, Senna & Dean—Weiss Troupe.

BROOKLYN.

Metropolitan (First Half)—Hite, Redlow & Lohr—Paramo—Van & Bernon—Fields & Götter—Ting-a-Ling. (Last Half)—Little Pippifax—Criterion—4—Wm. E. Morris & Co.—Edna May Foster & Co.—6 Musical Nosses.

Fulton (First Half)—Bailey Bros.—Charlotte Worth—Wm. E. Morris—Morey, Senna & Dean—Brown, Gardner & Brown. (Last Half)—Mankin—Josephine Lenhart—Salvation Sue—Texas Comedy—4—Max Circus.

Palace (First Half)—Busse's Dogs—Burton & Shea—Cheer Up. (Last Half)—Helen Vincent—J. K. Emmett—Van & Vernon.

Warwick (First Half)—Linko & Linko—Simms & Warfield—J. K. Emmett—Calvert & Shayne. (Last Half)—C. Wesley Johnson & Co.

Reckless & Arley—Nadel & Follette—Regal & Mack—Trovato—Sherman, Van & Hyman.

BOSTON.

(First Half)—Busse's Dogs—Rose & Lee Belle—Rice & Francis—Gillen Carlton & Co.—Bernard & Meyers—Frank & Marie Hughes. (Last Half)—2 Daveys—Flo King—Doris Hardy & Co.—Cosci & Verdi.

(First Half)—2 Daveys—Flo King—Doris Hardy & Co.—Cosci & Verdi. (Last Half)—Busse's Dogs—Rose & Lee Belle—Gillen Carlton & Co.—Bernard & Meyers—Frank & Marie Hughes.

HAMILTON, CANADA.

Sylvia Mora & Duo—Weller, O'Donnell & Westfield—Autumn Trio—Marston & Manley—Futuristic Revue.

HOBOKEN.

(First Half)—Van Camp's Pigs—Cantor's Minstrels—Three Buddies. (Last Half)—Mile. Velte—Senna & Stevens—Rice & Francis—Calvert & Shayne—Ting-a-Ling.

MONTREAL, CANADA.

Gordon & Germain—Octavo—Knorr, Rella & Co.—Cameron & Meeker—Holland Dockrill & Co.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

John Barnson has joined the Peoples' Stock Company in San Francisco.

Frank and Milt Britton are coming East on their tour of the Orpheum circuit.

Adele Devereaux has been engaged as specialty dancer for "The Passing Show of 1920."

Si Goodfriend is doing the advance work for "The Girl in the Limousine" on the Coast.

Jessica Brown is appearing in the "Century Midnight Revue" at the Century Promenade.

Frank Dick has been engaged as orchestra leader for the new Loew State Theatre in San Francisco.

William Balfour has replaced Frank Monroe in "When We Were Young" at the Broadhurst Theatre.

Margaret Sumner has been engaged as understudy in "Rollo's Wild Out" at the Punch and Judy Theatre.

Eve Lynn is to replace Jane Richardson in the cast of "Pitter Patter" at the Long-acre Theatre next Monday night.

Raymond Ballard has succeeded John Mitchell as organist for the Turner and Dahnkin Theatre in San Francisco.

Irene Shirley has left the Peoples Theatre Stock Company of San Francisco, and accepted an offer to go into pictures.

Marie Dressler has been added to the cast of "The Passing Show of 1920" to open at the Winter Garden in January.

Joseph Santley and Ivy Sawyer left the cast of "The Half Moon" on Saturday night when that attraction closed its New York run.

Minna Phillips, who appeared in "Mrs. Jimmie Thompson," has been engaged for "Blue Eyes," and opens in Atlantic City December 27th.

Abe Thalheimer, the booking agent, with offices in the Putnam Building, will be married shortly to Aileen Bond, legitimate actress.

Ina Kunz, formerly of the Six White Kunzes, opened last week at the Academy, Chicago, offering a new single act written by her sister.

Joseph Schoengold, a son-in-law of Jacob Adler, will make his first appearance in "One Life for Another," at the Jewish Art Theatre, Friday night.

Braciniti Brothers, playing the Orpheum Theatre in San Francisco this week, are in their eightieth consecutive week in the two-a-day houses.

Harry La Cour, formerly of the Fifth Avenue Stock, Brooklyn, writes to deny the report of his death. He is at present appearing at the Fest Halle, Coblenz, Germany.

John Sheehy, manager, M. F. Manton, press agent and Lloyd A. Balliet, stage manager, make up the executive cast of the "Listen Lester" company now playing the Coast.

Jane Richardson will leave the cast of "Pitter Patter" in two weeks and rest before starting rehearsals in a new musical comedy to be produced after the first of the year.

James Murray, doorkeeper of the Gayety Theatre at Toronto for two seasons, was made the recipient of a gift upon his resignation prior to his departure for Cincinnati last week.

Joe Mercer, who is making his first appearance this season in burlesque at the Columbia this week, with Abe Reynolds Revue, is the son of Walter Plimmer, vaudeville booking agent.

Jack Birman, former New York artists' representative, and Clyde Griffith are now in charge of the Buffalo branch of the Walter J. Plimmer Vaudeville Agency, Inc., 353 Main street, Buffalo, N. Y.

Robert P. Davis, stage manager of "When We Are Young," playing at the Broadhurst Theatre, is the New York representative of "The American Officers of the Great War," a newly formed association.

William S. Rainey, now appearing as leading man in the Players' Theatre, San Francisco, has accepted an engagement to appear in Shakespearean roles in New York, and will arrive here some time this month.

Eugene L. Perry has resigned as manager of the Turner and Dahnkin Theatre in San Francisco, and will have active control of the distribution of the African Expedition Films. Arthur M. Miller has succeeded him.

Roy S. Sebree, former owner of the Saratoga Theatrical Hotel, Chicago, who retired some months ago, announces that he is about to become a member of the Hool Realty Company, owners of the Garlick Theatre property.

Edith Helena, Tom Smith, Jene La Crosse, Bernard and Gary Bernice Fink, Catherine Arnold, George Cole, J. C. Nugent, Larry Reilly, George Jessel and Marie Montrose appeared at the N. V. A. concert last Sunday night.

Charles E. Bray, Western manager of the Orpheum Circuit, left San Francisco for New Orleans on Dec. 6, to inspect the progress of a new Orpheum Theatre under construction. During his absence Harry H. Campbell, of the San Francisco Orpheum, will be in charge.

John C. Fisher, manager of Flo Ziegfeld's "Sally" show, suffered a nervous breakdown last week in Atlantic City, where the show finished a week's engagement last Saturday night, and, as a result, is now confined in a local hospital. His condition is serious, it was stated. Sam Harrison, manager of the "Sweetheart Shop" show, was sent for in Boston, where the latter show is now playing, and is now acting as manager of the "Sally" show.

Phil Baker, Rube Waldman, Crane and Howard, Chappelle and Stennette, Betty Bond and Murray Ruebens, Milt Collins, Elizabeth Brice, Clayton and Edwards, Frank Tinney and Louise Allen, Mme. Morrison, Margaret Calvert, Mignon, Aileen Stanley, Jimmy Hussey and Company, Alice Lawlor and Company, and Les Villas appeared at a benefit performance at the Cohan and Harris Theatre for the Clothing and Fuel Fund of the Miriam Gottlieb Aid Society last Sunday. Abe Feinberg acted as stage director, with Harold Goldberg as stage manager.

Ramsy De Mar, Joseph Daniels, Tom Clifton, Frank Farrington, Casper Bauer, W. A. Roycroft, Marguerite Merriman, Jane Burby, Leona Woodworth, Marie Dantes, Ollie Mack, Sidney Hamilton, George Malle, Katherine Shoup, George Lydickson, R. P. Kurner, Julie Eastman, Margie Baker, Chas. A. Slosberg, Lillian McClennan, Beatie Williams, Irene Williams, Luella L. Barlow, Helen M. Shea, Louise Mann, Peggy Mayer, Ethel Irving, Moe Artertrin, Johnnie Jordan, Dollie De Vere, Neil Lyons, Beatie Cunningham, Joseph Marra and Frederick Solomon, all members of "The Rainbow Girl" company, denied, last week, that they had to waive their claim for sleepers at the request of the management of the show for several jumps, as recently reported.

MADISON'S BUDGET No. 17

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. MADISON'S BUDGET PUBLISHING CO., 1052 Third Avenue, New York.

Write for COLOR CHART and Booklet HOW TO MAKE-UP

STEIN'S
MAKE-UP
M. Stein Cosmetic Co.
120 West 31st Street, New York



H. Kola & J. Jackson
Present

GYPSY TRIO

in
3 Miles in 8 Minutes?
BOOKED SOLID
If you want to know
where we are
Ask SAM FALLOW

KYRA

With "Passing Show"

CROSS & SANTORO

America's Foremost Exponents of Physical Culture

MURRAY

DAVE

HOWARD AND HOFFMAN

JUST US TOO?

BOOKED ENTIRE LOEW CIRCUIT

Direction—JACK POTSDAM

FRANK CALLAN & KENYON TOM

DIRECTION ABE FEINBERG

BOOKED SOLID 6 WEEKS, LOEW CIRCUIT

JACK GREGORY AND CO. in "NOVELTY LAND"

HOOP ROLLERS & JUGGLERS that can do double and triple work, and do shoulders, get in touch with me at once. Going to enlarge act. Address all correspondence to JACK GREGORY, 1086 Washington Street, Boston, Mass.

ETHEL SHUTTA

FEATURED DANCING COMEDIENNE

SISTER OF JACK

WITH TOWN SCANDALS

BERTHA STOLLER

INGENUE

BIG WONDER SHOW

PEGGY HART PHIL

DANCING SPECIALTY

BROADWAY BELLES

ARLONE JOHNSON

THE JOY GIRL

WITH "HURLY BURLY"

THANKS TO JOE WILTON

IRENE LEARY

INGENUE

L. H. HARRIS BEAUTY TRUST

HELEN RIKHOFF

INGENUE SOUBRETTE

SAM HOWES JOLLITIES, 1920

LILLIAN NORWOOD

SOUBRETTE

SAM HOWES JOLLITIES OF 1920

HIMMEL RETURNS

Andre Himmel, a Frenchman who organized the Franco-American Cinematograph Company, capitalized at \$100,000,000 and which proposes to develop the motion picture industry of Europe, arrived in New York this week. This will be his second visit to this country in the past year and he was greeted by a group of business men whom he has interested in the project who are said to have subscribed \$5,000,000 of the total authorized capitalization of the company.

One of those financially interested in the company is Gustav J. Fleischmann, secretary of the Fleischmann Construction Company.

According to Mr. Fleischmann, the paid-up capital of \$100,000,000 of the Franco-American Cinematograph Company will have a purchasing power of considerably more than \$200,000,000 in Europe. While the company has been only organized since July 22 of this year, extensive theatrical properties have already been acquired in Paris, and the Colombes race track at Colombes, France, has been purchased to be used as the site of a movie city which will be founded on the lines of Universal City in California.

Mr. Fleischmann also said certain interests and individuals of this city who have given out statements opposing the plans of the company did not know the full details of the plans of the company, and that these statements were also actuated by a bit of jealousy.

"The company will not only engage in the motion picture industry, but will also enter the vaudeville and legitimate theatre field in Europe," said Mr. Fleischmann. "A newspaper has stated that only \$10,000 has been paid into the treasury of the corporation. This is misleading, for that sum was invested primarily for expenses to start the thing going, and at the present time more than \$5,000,000 has been subscribed and a greater part of this sum invested in Europe.

"Just who the men are who have interested themselves financially in this proposition I am not prepared to say at the present time. But none of this stock has been offered to the general public and all the money so far invested has been subscribed by men who believed they are indulging in an unusually good investment."

Henry Wise Miller, a broker, of No. 7 Wall street, stated last week that he was watching the Franco-American film concern for certain banking interests.

"Mr. Himmel arrived in New York about six months ago with several strong letters of recommendation from people whom I met in Paris during the war," said Mr. Miller. "The purpose of the present visit of Mr. Himmel, I believe, is to purchase a number of films in this country which will be exhibited by the Franco-American Company in France for the first time. The French people prefer American films to their own products. In view of the competition in the motion picture industry it is not surprising that Mr. Himmel's plans have aroused antagonism."

At the time of the incorporation of the company Mr. Himmel announced that others interested in the company besides himself were Lucian Jouvart, president of the French Hospital; Howard K. Wood, Senor Tiburico Castenada, a Spanish Senator, and Frank D. Pavey, president of the Alliance Francaise.

Motion picture men in this city expressed little interest. Louis J. Selznick, president of the Selznick Pictures Corporation, said that while he had attended the dinner which Himmel gave to the motion picture magnates to explain his idea last summer, he was not impressed with the feasibility of the plan.

METRO HAS "BIG GAME"

"Big Game," the play by Willard Robertson and Kilbourn Gordon, which appeared at the Fulton Theatre some time ago, will be May Allison's next film for Metro. Bayard Veiller is to direct the production.

SIGNS THREE AUTHORS

Rita Weiman, Katherine Newlin Burt and Alice Duer Miller have been signed by Goldwyn Pictures on the Eminent Authors' program, each to write an original story for that organization.

FILM FLASHES

Hampton Del-Ruth, director, has married Alta Crowin, a picture actress.

Edwin August has been engaged to play opposite Dorothy Dalton in "The Teaser."

The next Benj. B. Hampton production to be released by W. W. Hodkinson will be "The Spenders."

The Sunrise Pictures Corporation has acquired the United States and Canada rights to "The Price of Silence," featuring Peggy Hyland.

P. N. Brinch has been made general sales manager of the W. W. Hodkinson Corporation.

Kenneth Harlan is to be seen as leading man for Constance Talmadge in "The Man from Toronto," a forthcoming Talmadge production.

Henry Kolker is to direct Conway Tearle in "The Fighter," a story written by Albert Payson Terhune.

Philip E. Rosen has been selected by Bayard Veiller to handle the megaphone in the making of Metro's "What Is the Matter with Marriage?"

Edward Cecil will have an important part in the forthcoming Metro all-star production of "What Is the Matter with Marriage?"

Edward Connelly has completed his role in "The Four Horsemen of the Apocalypse" and is spending a short vacation in San Diego.

Lois Weber's first picture for Famous Players-Lasky will have its New York premiere on December 19. "To Please One Woman," featuring Claire Windsor, is the film.

David Arnold Balch, of the Metro's publicity staff, has had a play accepted by the Shuberts.

John Russell, writer of short stories, has left New York for California, where he will join Metro's staff of authors under the direction of Bayard Veiller.

George D. Baker has completed the all-star cast for "Temple Dusk," now being made at Metro's New York studios. Included in the cast are Anna Q. Nilsson, Robert Frazer, Thomas W. Ross, Robert Schable, Frank Currier, and Charles Lane.

George Woodthorpe has been selected for a role in the closing episode of Metro's picturization of "The Four Horsemen of the Apocalypse."

"Highways of the Air," showing New York's famous bridges, is featured in Pathe Review No. 81, to be released December 12.

"Greek Meets Greek," featuring Eddie Boland and the Vanity Fair Girls, will be released by Pathe on December 12.

Edgar Lewis has completed and delivered "The Sage Hen," featuring Gladys Brockwell, to Pathe.

Louise Fazenda started making the first of her series of two reels for the Special Pictures Corporation on November 27 in Hollywood.

Everett Maxwell has been engaged as continuity expert for the Chester Conklin productions.

Art Acord is nearing completion of "Bullets of Justice" under Walter de Courey's direction.

Al Hall, director of the Nick Carter series, is in New York.

Lawson Butt is featured in the new Hodkinson release, "The Tiger's Coat."

Jane Novak has been signed by Marshall Neilan to appear opposite James Kirkwood in "Not a Drum Was Heard."

Hy Mayer leaves shortly for another trip to Europe, where he will gather material in continental capitals and other places of interest for his forthcoming "Travels." "

William Davidson has been engaged to play opposite Elaine Hammerstein in her forthcoming Selznick picture, "The Girl from Nowhere."

Winifred Westover has been engaged to support Conway Tearle in "The Fighter."

Agnes Johnson has been signed to write original stories for Metro.

Max Parker has succeeded Wilfred Buckland as art director of the Lasky studio.

Monte Katterjohn is to write the continuity for Ellnor Glyn's "The Sheltered Daughter."

Dagmar Godowsky, daughter of Leopold Godowsky, the pianist, and a screen actress, is recovering from an operation for appendicitis in Los Angeles.

THOMAS INSURANCE PAID

The insurance taken out on the life of Olive Thomas, motion picture star, who died of mercurial poisoning in Paris on September 10, amounted to \$170,000, it was learned last week. The policies have been paid in full to the Selznick Pictures Corporation, which placed the insurance on the actress.

Her life was insured by the picture company two years ago, when she came under its management from the Ziegfeld "Follies." Although her possibilities were but little known on the screen at the time, the Selznick officials considered her development into favor was so certain that they placed the insurance. Of the total sum, \$100,000 was placed with the New York Life Insurance Company.

Various stories about the circumstances leading to the actress's death came here from Paris at the time. A French court decided that it was accidental. Believing that such a court's investigation would be very careful and thorough, the life insurance companies accepted its verdict and paid the insurance.

"LAST OF MOHICANS" SEEN

An invited audience of superintendents, assistant superintendents, principals, teachers and pupils gathered in the auditorium of the De Witt Clinton High School, Fifty-ninth street and Tenth avenue, last week, to witness a cinema production of James Fenimore Cooper's famous Indian story, "The Last of the Mohicans."

The screen adaptation was made by Maurice Tourneur, and the showing was arranged through the co-operation of F. A. Rexford, supervisor of civics for the Board of Education. The exhibition was under the immediate charge of Miss Ellen Garrigues, head of the English department of the school. The same production recently was screened before the New York State Teachers' Association at Rochester.

ADMITTED MINORS; HELD

The proprietors of the motion picture theatre at 76 Catherine street, where six children lost their lives and others were injured in a panic caused by a false cry of fire on Nov. 14, were held in \$500 bail each by Magistrate Marsh in the Tombs Court last week, pending trial on the charge of admittance of minors unaccompanied by parents or guardians. The defendants are Max Schwartz and Barnett Weinberg.

FILMING "PARISH PRIEST"

Herman J. Garfields is now producing "The Parish Priest" for motion pictures. William Desmond will be seen in the role portrayed by Dan Sully in the legitimate production for years. Robert Thornby and Joseph Franz are taking charge of the staging and direction.

SUNDAY SHOWS ILLEGAL

AUSTIN, Texas, Dec. 10.—Sunday motion picture shows and Sunday baseball where admission fees are charged are illegal in Texas, the State Court of Criminal Appeals held last week.

TO OPPOSE BLUE SUNDAYS

War upon the blue law program of the Lord's Day Alliance has been declared by the Motion Picture Theatrical Association of the World, which will undertake a campaign throughout the country to defeat the aims of the alliance. In New York, the campaign will begin with a mass meeting within the next week. An invitation will be extended to the Lord's Day Alliance to send a speaker.

The association was organized recently chiefly for the purpose of raising the standard of the movies and for getting rid of suggestive, morbid and "crime school" productions. It has a membership exceeding 100,000, and its board of merit, which passes upon productions, includes representatives from the Y. M. C. A., the National Housewives' League, the New York Federation of Churches, and many other organizations existing for civic improvement.

At a special meeting of the association held last week to discuss the blue law program, a resolution was passed calling for an effort upon the part of the association to determine through its field workers the wishes of the majority of the people with respect to the proposals of the Lord's Day Alliance.

The resolution states that the association, while being opposed to the showing of unwholesome pictures any day of the week, is also strongly opposed to prohibiting the exhibition of wholesome motion pictures on Sunday.

TICKET SELLER ROBBED

SAN FRANCISCO, Dec. 11.—Marie Sasser, a 19-year-old ticket seller at the Palace Motion Picture Theatre, located on Market street in the residential district, was robbed during an afternoon performance. Two men, disguised with green goggles, drove up to the theatre and furnished a real thrill when one of them pointed a revolver at her head while the other reached through the window and rifled the cash drawer in the ticket cage, getting away with \$50. The bandits then escaped, having worked so quickly that no one was aware of anything unusual.

IRENE CASTLE WITH CAWOOD

Irene Castle has decided to return to pictures. With a special cast to support her, she will start work shortly on a contract that calls for four pictures a year, to be made by the Cawwood Pictures Corporation, a new organization formed by C. A. Weeks and Edwin Hollywood, and to be released by the W. W. Hodkinson Company.

A cast is now in the process of selection and work will be begun as soon as a suitable story is chosen for Miss Castle.

PEGGY HYLAND RELEASE READY

Peggy Hyland's latest film, "The Price of Silence," taken from the story, "At the Mercy of Tiberius," by Augusta J. Evans Wilson, has been completed and will be placed on the market shortly. The picture was made by the Sunrise Pictures Corporation, Max Carnot president, Nat Dorfman publicity agent, and Winfield F. Kelly sales manager.

PICKFORD JUDGE STICKS

CARSON, Nev., Dec. 11.—Mary Pickford's motion to quash the suit filed by Atty-Gen. Leonard Fowler of Nevada, who is seeking to set aside the divorce she obtained from Owen Moore last March, is being heard by Judge Frank B. Langan of Minden, the same judge who granted her divorce. Judge Langan has flatly refused to step aside and have another judge hear the arguments on the motion to quash, because the merits of the divorce case itself will not figure in the present hearing.

Charges of the Attorney-General that the divorce was obtained by collusion and by misrepresentation when Miss Pickford said she lived in Nevada and intended to make this State her home will not be heard until after Judge Langan's decision in the present hearing, whatever it may be, has been appealed.

When the case itself comes to trial Judge Langan will automatically be disqualified from hearing it if he is called as a witness, and both sides have announced that they will want him to testify.

Four attorneys were heard during the hearing today, the entire morning session of the court being taken up by Gavin McNab of San Francisco, attorney for Miss Pickford.

BLACKTON SAILS AGAIN DEC. 29

On December 29, Commodore J. Stuart Blackton, his family, and Felix Orman, the Blackton publicity man, will sail for England. Blackton is planning to establish studios in London for the production of a series of English pictures.

The remainder of the Blackton staff will follow to England later. The first of the Blackton pictures to be made abroad will feature Lady Diana Manners. Arthur Bouchier and Miss Bellew will also appear in Blackton films.

RALPH BLOCK PROMOTED

Ralph Block was appointed editor of the scenario and research department of the Goldwyn Film Company last week. He has been with the Goldwyn concern for two years. Previous to that, he had been a member of the editorial staff of the New York Tribune.

INCE DOING "MOTHER"

"Mother," a story by C. Gardner Sullivan, which is being produced by Thomas H. Ince for the Associated Producers, is being filmed under the direction of Fred Niblo.

FERGUSON

SCENERY

Castor Boxes
Ground Cloths
Drop Covers

OF PLUSH, SATEN, VELVETEEN, SILK AND SATIN

New and Used
Odds and Ends in
Theatrical Properties
Furniture Covers
Comfortables
Draperies

Made, repaired and rented. All theatrical sewing except costumes.

285 WEST 45th STREET, NEW YORK. Phone Bryant 9423.

LEW TURNER

JUVENILE

BEST SHOW IN TOWN

FANNY ALBRIGHT

ONE OF THE DAINTIEST INGENUES IN BURLESQUE

"JINGLE JINGLE" CO.

HARRY (WEE) KILBY

PLAYING CHARACTERS THANKS TO STONE and PILLARD.

Direction—IKE WEBER

ALPHIA GILES

SOUBRETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

May BERNHARDT and LEA Mabel

FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

CHAS. E. PENDLEY

STRAIGHT MAN

GEO. JAFFE'S JOY RIDERS

JOHNNY HUDGINS

SECOND COMEDIAN

MONTE CARLO GIRLS

PRIMROSE MINSTRELS

Typifying Genuine Minstrelsy with

Mrs. Geo. Primrose

Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, MATT MOLLOY, E. BOOTH PLATT

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & E. TIME.
REGARDS TO FRIENDS.
ENGLISH OPERA HOUSE,
INDIANAPOLIS, DEC. 14-15

DOYLE & WEBB

SINGING, TALKING AND DANCING

Direction JACK SHEA

Attractions at City Theatres

LYCEUM West 45th St. Evs. 8.20
Mats. Thurs. and Sat. 2.20
DAVID BELASCO Presents

INA CLAIRE
In a New Comedy by
Avery Hopwood
THE GOLD DIGGERS

B. F. Keith's Broadway and 47th St.
PALACE Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50
WILLIAM & GORDON DOOLEY & CO., GER-
TRUDE VANDERBILT, MAY WIRTH & CO.,
TOM PATRICOLA & IRENE DELROY, ED
& BIRDIE CONRAD, KITTY DONER & CO.

GEO. M. COHAN'S THREE BIG HITS

HUDSON Theatre, West 44th St.
Mats. Wed. and Sat.
Evs. 8.30

GEO. M. COHAN'S PRODUCTION
OF
"THE MEANEST
MAN IN THE WORLD"
Mr. Cohan in the Title Role

GEO. M. COHAN Theatre, B'way and 43d St.
Evs. 8.30; Mats. Wed. & Sat.

THE TAVERN
GREATEST MYSTERY OF THEM ALL
ARNOLD DALY as the Vagabond

Knickerbocker B'way, 36th St.
Evs. 8.15; Mats. Wed. & Sat. 2.15

GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
"MARY" ISN'T IT A
GRAND OLD NAME

ELTINGE Thea., W. 42d St. Evs. 8.45
Mats. Wed. & Sat., 2.20

A. H. WOODS Presents

"LADIES NIGHT"
In a Turkish Bath

REPUBLIC Thea., W. 42d Street,
Evs. 8.30, Mats. Wed. & Sat., at 2.20

EARL CARROLL Presents
a New Comedy-Drama

Daddy Dumplings
with MACLYN ARBUCKLE

OLYMPIC 14th Street,
Near 3d Av.

THIS WEEK

PARISIAN FLIRTS
Next Week—RAZZLE DAZZLE

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway
THIS WEEK

RAZZLE DAZZLE
Next Week—Mischiefmakers
EVERY SUNDAY TWO BIG CONCERTS

Empire Theatre
Ralph Avenue and Broadway

BON TONS

Next Week—Abe Reynold's Revue

STAR Jay nr. Fulton St. Mat.
Tel. Main 1893, Daily

BEAUTY REVUE
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
This Week

Girls of the U. S. A.
Next Week—Big Wonder Show

SELZNICK SUED OVER STUDIO

Lawyers and real estate men are awaiting with interest a decision expected soon from Supreme Court Justice Benedict in the suit of the Realty Associates Investment Corporation against the Selznick Studios, Inc., to recover \$130,000 damages.

The suit is an aftermath of the scheme to erect a mammoth motion picture studio, covering an entire square block, bounded by Moore and Nelson streets, Honeywell avenue and Queens boulevard, Queens. The basis of the action is a contract entered into October 16, 1919, between William M. Greve vice-president of the Realty Associates, and Louis J. Selznick who controls the defendant corporation. Through the alleged breach of this agreement, Greve's concern claims it was damaged to the extent of \$130,000.

The contract provided that the Realty Associates were to finance the project by loaning the defendant company \$1,250,000. This was to be done by buying the defendant's first mortgage bonds to that amount on payment of 90 per cent. of their par value.

Had the contract been carried out, as originally provided, the Realty Associates claim, that concern would have profited by \$125,000 through the sale of bonds. Also, it is alleged, the realty company expended \$5,000 for architect's fees, and should recover that, too. Figures for the construction work, before the deal fell through, it is declared, ran up to \$3,800,000. This was so, the Realty Associates allege, because the contractor was required to figure upon more elaborate plans than the originals, owing to changes in the specifications, caused solely by Selznick.

The case came into court through a demurrer filed by Selznick. He alleged that the complaint fails to state a cause of action against his concern, and should be dismissed. Both sides made application for judgment on the pleadings.

Selznick claimed that a lack of mutuality on the terms of the contract make it unenforceable. The agreement itself, he contended, amounted to nothing more than an offer on the part of the Realty Associates to loan him, under certain terms, an amount of money for the erection of a studio building, then in contemplation.

The contract, Selznick declared, nowhere bound him to accept the loan, or to actually undertake the construction of the building. He added:

"The defendant contemplated the erection of a moving picture studio and thereby became a prospective borrower of the plaintiff's funds. However, the only definite thing about the entire proposition on October 16, 1919, was the defendant's wish to build the studio. Otherwise, all was nebulous, vague and uncertain."

"Before the defendant could enter into contracts with architect and builder, before it could assume heavy responsibilities, it must, as a matter of prudence, determine how these responsibilities must be met. Before undertaking a large building operation, it must determine its capacity to finance the operation."

"Consequently it had no plans. No plans and specifications having been prepared, it was not possible to estimate the cost of construction."

The Realty Associates claimed a clear cause of action was shown.

BANS BAD MAN HEROES

HARRISBURG, Pa., Dec. 10.—Moving picture films that glorify crime or make criminal careers or adventures fascinating or alluring will henceforth be barred in Pennsylvania, the State Board of Censors announced this week.

Films in which criminals are shown as heroes of education and refinement who live in luxury and persistently defy and outwit the authorities by their superior wit, resources and audacity, even though in the end they are caught, are seriously objectionable, the board decreed, "where they are shown in the end to make merely perfunctory professions of reform while reaping rich harvest and attaining great rewards in spite of their criminality."

FOX LEASES BUILDING

The new four-story building erected at the southeast corner of Tenth Avenue and Fifty-fourth Street for the Kelly-Springfield Tire Company has been leased to the Fox Film Corporation for twenty-one years at a rental of more than \$47,000 a year above taxes and operating cost.

The site measures 175-100 and was acquired two years ago by the tire company. They improved it with a four-story and basement building covering the entire plot, containing over 50,000 square feet. The ceilings are twelve to fifteen feet high.

The Fox Film Corporation has a studio building with executive offices at Fifty-fifth and Fifty-sixth streets and Tenth Avenue, which cost \$1,200,000.

It is reported that other moving picture concerns are seeking sites in the vicinity, as the labor situation outside of Manhattan has caused considerable trouble.

SUNDAY SHOWS LEGAL

BALTIMORE, Dec. 10.—Opponents here of the efforts of certain religious and reform organizations which are seeking a stricter observance of the laws respecting Sunday amusements were encouraged by these excerpts from a ruling on the subject this week by State Attorney General Armstrong.

"The complexity of our modern life," says the Attorney General, "has presented new living conditions, whose requirements have led to a more liberal construction and application of these restrictive measures (the so-called Blue Laws)."

"If they were given a literal application it would be illegal for churches to maintain paid choirs. The church member who is driven to service by his paid chauffeur would be a violator of the law."

The opinion was transmitted to Police Commissioner Gaither, of this city, who had asked for a ruling as to whether public entertainments on Sunday at which collections are taken up are legal or illegal. Mr. Armstrong holds in substance that Sunday entertainments and gatherings, promoted for the intellectual, moral and cultural improvement of the community, not for the financial benefit of persons or corporations, and which do not interfere with religious worship, are not unlawful and may not be interfered with.

DISLIKES ALL-NIGHT FILMS

CHICAGO, Ill., Dec. 13.—All night movies are to be given their death blow, providing the City Council adopts a resolution which Alderman Joseph O. Koster is endeavoring to put over. He requests the city council to order all night movies closed from 1 A. M. until 8 A. M., as an aid to the police in driving criminals out of Chicago.

DEATHS

ALEXANDER JANDREW, sixty-five, stage carpenter of the Knickerbocker Theatre and one of the founders of Theatrical Union No. 1, died last week at his home, 452 Amsterdam avenue. He was a trustee and for many years treasurer of the union. For twenty-five years he was a delegate to all their conventions. Surviving are his widow, Mrs. Annie Jandrew, and three sons, all of whom are in the theatrical profession and members of the union.

MOLLY McCONNELL, for many years under contract with Charles Frohman and the Shuberts, died in Los Angeles on December 10. She was the widow of William McConnell, formerly editor of a New York newspaper. After his death she married Sherwood McDonald, an actor.

EDWARD P. CHURCHILL, forty-one, manager of the South American Tours, Ltd., and formerly owner and operator of a circuit of vaudeville theatres in the West, died Saturday, December 11, in his apartment at No. 450 Riverside Drive. He was a well known theatrical man, not only in this country, but in South America. He owned theatres in Rio Janeiro and Buenos Ayres. He was born in Chicago, got into the theatrical game at an early age, and was a great factor in developing vaudeville in the West, having built and owned the Garden Theatre in Kansas City, and the Temple Theatre in Grand Rapids, among others. During the past few years he had devoted most of his attention to his South American enterprises.

Mr. Churchill was stricken with pneumonia about a week before his death. He is survived by a widow.

BERNHARD MOLLENHAUER, a noted violinist residing in San Diego, Cal., died there recently at the age of seventy. He made his first public appearance at the age of eight in New York, where his father, Edward, ran a conservatory. He toured for years as a soloist with musical organizations, until he was fifty, when he went to the coast and settled. He is survived by his wife, Fanny, and two sons, Carlos and Bernhard, Jr.

SAM SPEEDON, well known in motion picture circles, dropped dead on December 9, at Atlanta, Georgia.

IN MEMORIAM
HARRY HOUSER
Who Died Suddenly At
Wheeling, W. Va.
Oct. 31, 1920

His many friends in the profession were made during his service as correspondent for theatrical papers and as hotel clerk.

His Sister,
Mrs. Rose H. Miller

VIRGINIA SHEEHAN, last seen with the revue at the Campus Restaurant, died on Monday night of burns received in her dressing room at the restaurant, when her clothes were ignited by an oil stove, on September 30. She died in the Knickerbocker Hospital, where she had been since the accident.

JOSEPHINE HALL died at the home of her sister, Mrs. Eugene E. Chesebro, in Apponaug, R. I., on Sunday afternoon, Dec. 6. She had never completely recovered from an operation which she underwent last Spring.

Josephine Hall had been under the management of the late Charles Frohman for a number of years, starring in "The Girl from Paris," "Girl from Maxim's" and others. She had retired for twelve years and made a reappearance in George C. Tyler's "On the Hiring Line." This was her last production.

ALBERT J. STICKLES, some years ago a theatrical producer in Chicago, died last week in Streator, Ill.

IN MEMORIAM
In sad remembrance of my dear beloved wife,
Mrs. EMMA H. FREES
Died Dec. 16, 1919, at Pennsville, N. J.
Gone but not forgotten. Husband
JACK FREES

BERNARD MOLENHAUER, noted concert violinist of San Francisco, died December 3d. He had been a resident of San Francisco for the past twenty-five years. He made his first appearance on the stage at the age of eight.

ADAM BRUCKNER, father of Nick Bruckner, dancer, died at his home in this city on Sunday, December 12th. He was forty-five years old.

GEORGE VAN DER MARK, Thirty-six years of age and doorkeeper of the Orpheum Theatre, San Francisco, was accidentally killed by falling down a flight of stairs leading from the dressing rooms. He was a member of the T. M. A.

MRS. HELEN JAZKIEWICZ, a concert singer, thirty-seven years of age, was shot and killed last week by her husband, Joseph Jazkiewicz, who had become jealous of a boarder.

LETTER LIST

GENTLEMEN	Lumley, Ben	Devere, Billie
Butcher, H. J. C.	Leahy, Buck	Edwards, Renee
Barr, A. E.	Le Fevre, Geo.	Garner, Ruth
Buch, Billy	Mokelke, Ed	Gaston, Mae
Bond, Al	Mason, John	Lefingwell, Peggy
Carigan, Theo.	O'Hara, Fiske	Lawler, Lillian
J.	Oliver, Otis L.	Lynne, Mrs. Ed
Collins, C. W.	Powers, J. T.	Laurie, Mildred
Coe, Eddie	Pitzer, L. Wm.	Loweridge, Millie
Creighton, Jimmy	Peior, Ernie	Loveland, Elsie
& Blanche	Stuart, Mlle.	Lucker, Elmore
Dutton, Chas.	Patti	Lealie, Miss Ew
Dugan & Raymond	Statser, Carl	Lee, Audrey
Flaber, Will	Shepard, W. K.	Miles, Rita
Freed, Joe	Wilson, Harry	Morgan, Bida
Franks, J.	Warner, Mr.	Nelson, Lillian
Gieser, H. C.	Wolfe, J. A.	Olsen, Catherine
Galvin, Harry T.	Wire, Sidney	Osterie, A. J.
Gallagher, Walter	Young, H.	Pelletier, Lucille
Heege, Phil A.	Yockney, J. C. E.	Roberta, Miss E.
Hoadley, Fred E.		Smith, Mrs. H.
Harrison, Chas. W.		Stempel, Kath- erine
Haldenby, Geo. T.		Tannehill, Myrtle
Jones, Buck		Terry, Jeanette
Kingston, Leroy		Vernon, May
Kelly & Stone		Williams, Mrs. E. E.
Lewis, Jas. C.		Washington, Fannie
	LADIES	
	Best, Mabel	
	Boyer, Mrs. Billy	
	Carr, Mrs. M.	
	Chase, Mrs. Wm.	
	Dolan, Mary	
	De Vere, Florence	
	Donnelly, Elsie	
	Donnelly, Grace	

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)
(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS
Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts Wanted.
Short jumps. 184 Boylston St., Boston, Mass.

TAYLOR TRUNKS

219 W. 44th ST., NEW YORK

28 E. RANDOLPH ST., CHICAGO

ALLEN
SPENCER
TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.
Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1604 Broadway, New York

Date
NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my
entitled
for Registration.

Name
Address.....

H&M

TRUNKS CAN NOW BE BOUGHT
IN NEW YORK CITY

DEALERS IN ALL MAKES OF THEATRICAL TRUNKS

Mail Orders Filled
SAMUEL NATHANS F. O. B.
Sole Agent for H. & M. in the East N. Y. City

Dealers in Trunks—All Makes—All Sizes

HARTMAN — INDESTRUCTO — BELBER — OSHKOSH — TAYLOR —
MURPHY — BAL — NEVERBREAK — LIKLY — ETC.

531 Seventh Ave., N. Y. C., Bet. 38th and 39th Sts.

FREDERICK & SON SCENERY

Est. 1896
EVERYTHING FOR
VAUDEVILLE

Repainting
Touching
Repairing

ANILINE SETS, SATEEN AND SATIN, Etc.

643 WEST 42nd STREET
NEW YORK, N. Y.

WIG

Real Human Hair, Irish Comedians,
Jew, Dutchman, Clowns, \$1.00,
\$1.50 each. Negro, 35c, 75c,
\$1.00. Lady wig, \$2.50. Tights,
\$1.50. Hair Mustache, 25c. Crape
Hair, p. yard 25c. Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York

HAIR MAKE-UP

LET US PROVE IT IS BEST.
118 W. 48th St., N. Y.

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.

Harvey Thomas, 59 E. Van Buren St., Chicago, Ill.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES.

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY.

Schell's Scenic Studio

581-583-585 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio
100 W. 45th St., Room 46, N. Y. C. Bryant 1925

SCENERY FOR RENT

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delancy, 117 Park Row, N. Y.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL PROPERTIES.

John Brunton Studios

226 W. 41st St., N. Y.—Bryant 5914

TIGHTS

Silk Opera Hose and
Stockings

Are Our Specialties

QUALITY the BEST and PRICES the
LOWEST.

Gold and Silver Brocades, Theatrical
Jewelry, Spangles, Etc. Gold and Silver
Trimming, Wigs, Beards and all
Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Well)
18-20 E. 27th St. New York

PLAYS

FREE Catalogue of Professional and
Amateur Plays, Sketches, Mono-
logues, Minstrel Jokes, Recitations,
etc.

FITZGERALD PUBLISHING CORPORATION
Dept. C, 18 Vesey St., New York

Aaron's

Just opened the only Second-Hand Department Store
in the World, occupying the Entire Building at

808 Sixth Ave., Bet. 45th & 46th Sts., N. Y. C.

Wonderful Assortment of

COWNS, WRAPS, FURS

REMARKABLY LOW PRICES

SCENERY

Diamond Dye, Oil or Water Colors

SCHILL SCENIC STUDIO, COLUMBUS, O.

BEADED BAGS?

Yes! We Mount and Repair Them.
Large assortment in stock, also made to
order.

BEADS, 138 West 40th St., New York

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the
Ambitious Young Composer, Placing your Songs
before the Public. Lists over 500 Music Deal-
ers—200 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

ACTS

PLAYS, SKETCHES WRIT-
TEN. TERMS FOR A STAMP.
E. L. GAMBLE, Playwright
EAST LIVERPOOL, OHIO

BAL TRUNKS

WILLIAM BAL CO.

141 W. 36th St.

TELEPHONE

FITZROY 2068

SHOW PRINTING

Heralds, Tonights, Dodgers, Tack and
Window Cards, Half-Sheets, One-Sheets,
Three-Sheets, Cloth Banners, Card Her-
alds, Letterheads, Envelopes, Etc. Type
work only. No stock paper. Everything
made to order. Write for prices, giving
full information as to printing desired.

GAZETTE SHOW PRINT- ING COMPANY

MATTOON

ILLINOIS

STAGE MILLER & SONS SHOES

The world's largest manufacturers
of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York Chicago
1554 B'way at 40th St. State and Monroe Sts.

WARDROBE PROP TRUNKS

\$18.00

Big Bargain. Have been used. Also a
few Second Hand Innovation and Fibre
Wardrobe Trunks, \$29 and \$35. A few
extra large Property Trunks. Also old
Taylor Trunks and Bal Trunks.
Parlor Floor, 28 W. 31st St., N. Y. City.

ACTS

& VODVIL MATERIAL WRITTEN
Writing for some of vodvil's best.
CARL NIESSE, Author
2816 E. 10th. Indianapolis, Ind.

MISS ROSE

Formerly With Joseph

FIRST CLASS BEAUTY PARLOR

Theatrical Hair Goods, of All Descriptions a
Specialty, also Nestle's Permanent Waving.
Call At Your Convenient Hours.
151 W. 45TH ST., NEW YORK CITY, N. Y.

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2665
Decatur Ave., New York City.
Stamp for catalog.

PAPER HATS

for Carnivals, Parades, Dancing. Doz. 35c up
Catalog free
GUS KLIPPERT, 46 Cooper Sq., New York